# DarkAngel

Issue #13. $5.00

# LAIBACH

## Front Line Assembly-Def FX-O Yuki Conjugate
## Godflesh-Leæther Strip-Creaming Jesus-Orbital

**Die Krupps-Incubus Succubus-Floorshow**
**Events Retro-Scrawl Junkies-Wailing Wall**

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#5 - (A5 - 40 pages) Nëte, The Wake, London '88, Nösferätu part 2, Peril, Every New Dead Ghost, The Midnight Configuration, Nightbreed Records, Left As In Sinister, Dogmachine, Lemon Avenue - 2 x 45c stamps/I.R.C.'s per copy.
#6 - CURRENTLY UNAVAILABLE
#7 - (A5 - 60 pages) The Future Of Darkness, Big Electric Cat, Incubus Succubus, Spahn Ranch, Black Animation, Ostia, Rosetta Stone, Ollie Olsen, Gothic Literature, Zines Of The Underworld, Reviews - $3- per copy.
#8 - CURRENTLY UNAVAILABLE
#9 - CURRENTLY UNAVAILABLE
# 10 - (A4 - 52 pages) Darkan, Ragewar, Big Electric Cat, The Witching Hour, Ikon, Shaolin Wooden Men, London After Midnight, Genesis P.Orrige (Psychic TV), Dogmachine, Gorgonzola, Chateau Royale, Zines Of The Underworld, Reviews - $5- per copy.
#11 - (CURRENTLY UNAVAILABLE)
#12 - (A4 - 68 pages) Scene Reports (Brisbane and UK), Siela, The Vengeful Widows, Ostia, Lydia Lunch, Eden, Tedium, Delerium, Spine Of God, Fiction, Barra, Low, Zines Of The Underworld, Burning Dollhouse, Sweet William, Wailing Wall, Dark Angel exposed.....- $5- per copy.

DEADLINES:

1995
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Issue 15 - March - *January 28th*
Issue 16 - April - *February 24th*
Issue 17 - May - *March 31st*
Issue 18 - June - *April 29th*
Issue 19 - July - *May 26th*

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**"Dark Angel" is administered in monthly doses by:**

Azriel, Na'haliel and Andrez.....

**Assistance in imparting spiritual enlightenment was given by:**

Kim Mercil, Mike Francis, Mick Mercer, Sade, Gilgamesh, eSJay, Samuel Everingham, Natalie Wilde, James Bosanquet, Lydia, Arifel, Gavril, Xanthi, René Walczak, Jorge C. Galban, Geoff, Vaysh....


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## Editorial.....

Here we are again, caught in the middle of the 'silly season', a time of year that I'm not particularly enamored with. For the record, I don't believe in X-mas. There's something about it that just doesn't stack up; something contrived and false. I feel like I'm wasting my time. Besides which, you try spending an entire day drinking with fourteen other adults and twelve children under the age of fifteen (and one who is at least as young as eleven months) and see how you feel. The usual scenario is, that by the end of the day, I have either tried to murder one of the kids or I'm hiding in a corner on the verge of a nervous breakdown. X-mas kind of frays my nerves.....Having said all that, the last couple of months break has done wonders and we're now back with a vengeance!

This is the last issue of Dark Angel to be solely Australian. As of #14 we are going 'international', and the magazine will be printed in the USA as well as locally. Australian culture and society being the way it is, meant that we had to look overseas to find support to keep Dark Angel running. While local distributors won't touch anything (music, zines and otherwise), that is even vaguely different, the Europeans and Americans are crying out for this kind of material. The result is a collaboration between Dark Angel and Alternate Route Circulation (USA) which will see the magazine being taken world-wide. Dark Angel is the first 'cab off the rank', so to speak, with this company, and future projects will see A.R.C. printing and distributing magazines from around the world. In the mean time, keep telling us what is going on locally (bands, zines, clubs, radio shows etc.) so that we can help promote Australia as one of the best countries for Darkwave, Industrial, Electronic, Techno, Indie and Ambient music.

On to subjects of a less serious nature.....My late night TV addiction has primarily consisted of Star Trek:Next Generation and Deep Space 9...until recently, when the TV stations broke my heart by winding up both series for the year. One of the replacements is a rather strange show called 'Forever Knight', which features a vampire-come-police detective in Toronto. Far from being the usual nasty, contrived and cliched production that the film industry puts out, 'Forever Knight' is actually quite reasonable - there's not a hint of crucifixes or stakes through the heart, and the vamp involved is quite cute and actually a good guy. To be honest, I was pleasantly surprised - It's not Lestat, but it's not bad either. I was wondering if anyone else had been watching this show and what they thought of it? Another show (this one suited to satiating my sci-fi tastes) which premiered recently is 'Babylon 5'. This one, also, isn't too bad. Any other suggestions and/or observations on late night viewing would be welcome - maybe we can start up our own TV guide?!

There's a whole batch of gigs, events, films and the rest happening over the New Year so stay tuned to see what's going on. In the mean time, on behalf of the Dark Angel crew, I wish you all the best and look forward to seeing you all again in 1995!

In Faith Eternal, Azriel.

Above: Sade and Arron (Dogmachine) playing live at the "Edge Of Darkness showcase. For a full run down of the Showcase and other events from the past few months see page 7.

Photo by Jason Couch, ©1994.

## Photos & Graphics

Pg. 4: Ministry - Courtesy of Sire Records & Lees and West.
Pg. 12 & 13: Floorshow - Courtesy of Floorshow.
Pg. 15: Courtesy of Kim Mercil
Pg. 21: Creaming Jesus/Andy Heintz - Photo by Cadaver and courtesy of Jungle.
Pg. 25 & 26: Def FX - Courtesy of EMI
Pg. 27 & 28 - Scrawl Junkies - Book Covers courtesy of Steve Jeffery.
Pg. 31: Poetry - Angel courtesy of Steve Jeffery
Pg. 35: Na'haliel - Photo by Jason Couch. Copyright 1994
Pg. 39: Godflesh - Photo by Chris Anda and courtesy of Doom, Gloom & Gory.
Pg. 41: Laibach - Courtesy of MDS
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Pg. 51: O Yuki Conjugate - Courtesy of Doom, Gloom and Gory Productions.
Pg. 53: New FADS - Photo by Elaine Constantine and courtesy of Shock Records.
Pg. 56: Electric Hellfire Club - Courtesy of Cleopatra Records.

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### NEW RELEASES FOR DECEMBER

DREADFUL SHADOWS="ESTRANGEMENT", GARDEN OF DELIGHT="NECROMANTEION IV", PARALYSED AGE="NOCTURNE", IKON="IN THE SHADOW OF THE ANGEL", MIDNIGHT CONFIGURATION="SPECTRAL DANCE", FUNHOUSE="GIRLS", MEMORANDUM="ARS MORIENDI", ILDFROST="AUTUMN DEPARTURE", DEAD CAN DANCE="TOWARDS THE WITHIN", THE WHORES OF BABYLON="METROPOLIS", THE MORENDOES=THERE'S NO SALVATION", V/A="L'APPEL DE LA MUSE VOL. IV","ART OF GOTHIC","GOTHIC SPIRIT","MYTHS OF AVALON", SWEET WILLIAM="DEVELOPMENT 1986-1993", STILL PATIENT="CATACLYSM", DRONNING MAUD LAND="MAELSTROM", LUCIE CRIES="SEMPER AD ALTA", PATRICA MORRISON="REFLECTON THIS", THE MK ULTRA="THIS IS THIS" (MEMBERS OF JAMES RAY), CHILDREN OF NO RETURN="LOOKING BACK IN ANGER", ROSETTA STONE="NOTHING", SECRET DISCOVERY="WASTED DREAMS", DAIRY OF DREAMS="CHOLYMELAN"

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# Strange Occurences

Strange Occurences

Local band **"Ragewar"** have attracted the attention of an LA based Record company and should be recording some material for them soon. **Ragewar** are also looking for a couple of extra musicians - either a rhythm or bass guitarist, and a percussionist - to enhance their on stage production, and perhaps be included on the up-coming album. Influences that would come in handy are Industrial-tech stuff like NIN, DefFX, PWEI, FLA etc....The band are also on the look out for a management assistant, so if you think you got what it takes for any of these positions then drop a line to Barrie Bardoe at the address below. Meanwhile the **Cybercore** compilation, featuring local Industrial-Tech bands such as **Ragewar, Zen Paradox, Snog, No and Foil** among others, has just been signed up for an international release. Submissions for **"Cybercore II"** are now being taken and you can send your tracks, or enquiries, to them care of: P.O. Box 1082, North Fitzroy, Australia, 3068.

A fanzine called **C.R.A.P.**, or Culture, Rubbish, Art, Poetry, and dedicated to exposing some of the myths and misconceptions about youth subcultures, has a emerged in Ballarat. It contains a little bit of everything including, poetry, comics, creative writing, social issues etc, all relevant to youth, and even the occasional adult with a twisted mind! Contributions are sought and welcomed! The 'zine is available from various outlets around Ballarat, and limited copies are in stock at Polyester Books in Fitzroy, or alternatively you can write to them C/- **C.R.A.P. - P.O. Box 409, Ballarat, Victoria, Australia, 3353.** Please enclose some stamps for reply.

**Permission Magazine** (USA) is currently putting together a compilation, called "TV Terror" and featuring covers of TV theme songs by Goth and Industrial bands from around the world. Included on the CD will be local bands **Feverdream**, covering "The Goodies" and **Ikon**, playing their own bizarre version of **"Gilligan's Island"**, along with international acts such as Pigface and Alien Sex Fiend.

Another compilation due out in the new year is **"Gothik"**, a double CD from **Cleopatra.** The comp features 28 bands and includes names such as Corpus Delecti, Usherhouse, Children On Stun, Rosetta Stone, Two Witches, A.S.F., Nösferätu, The Wake, Play Dead, Big Electric Cat, Christian Death, Faith And The Muse, Switch Blade Symphony and Melbourne's own **Ikon.** Keep an eye out for details of launch parties for the CD release around the country....More compilations, also set for the new year and coming out on the Cleopatra label, are a **Pink Floyd** tribute album, which will feature **Eden** and including names such as Helios Creed, Controlled Bleeding, Ogre (Skinny Puppy), Penal Colony, Jesus And Mary Chain, Alien Sex Fiend, Psychic TV, and Laibach, and a **Joy Division** Tribute album featuring Eden, Ikon, Feverdream and others yet to be announced including A.S.F., The Damned, Lush, Therapy and N.I.N. More details soon.

**Into The Abyss** will be touring Germany with **Sweet William** in December 1994 and will also play 3 gigs in the UK with **Vendemmian** and **Sweet William** between 8th and 11th of December. Then they're off to the studios to record their second album, entitled "The Feathered Snake," due out around February 1995. They will also be releasing a 7" vinyl single called "La Souer D'Icare (Icarus' Sister), on the Greek record label, WIPE OUT RECORDS.

**Eden** launch their new CD, **"Earthbound"**, on Thursday 29th of December at the Punters Club in Fitzroy. The CD is a strictly limited edition release, of only 1000 copies, featuring out-takes, re-mixes and B-sides and will be available on the **Veridian** Label through **Shock Records.**

One band to watch out for at the moment are Melbourne trio **"Modified Perception Industries" (M.P.I.)** who played the **Zeitgeist** show at the Esplanade in November. Expounding a slow, dark and brooding style they bring early 80's Darkwave/Electronic into a 90's context and are possibly one of the best bands I've seen and heard this year. Something like a mix of Usherhouse, Sisters, Joy Division, Bauhaus, Danse Society, Killing Joke, and early Cure but not sounding like any of the above. Two songs of their set and I am instantly converted; addicted, lust-drunk, insatiable. **M.P.I.** produce a wall of sound so intense it will engulf you; so sharp it will cut you. Expect big things from this band.

Tomas at Lithuania's **"Radiocentras"** recently sent me a tape of his Gothic radio show and, while I can't understand Lithuanian (his voice reminds me of Dracula!), I was ultimately impressed by the content of his program. If you are looking for overseas airplay for your band then I highly recommend you get in touch with Tomas and send him your release. You can contact him by writing to:
**Tomas Vaicekauskas**
**Šeimyniškiu 38-9**
**2051 Vilnius**
**Lithuania**

**Dark Angel** has just signed an international agreement with **Alternate Route Circulation** in the USA, who will hold the exclusive rights to print and distribute the magazine outside Australia. As part of the agreement **Dark Angel** will be upgrading the whole technological side of the production, to improve the overall quality of the magazine and it's services. As of next issue the magazine should also be "On-line" with networking access to Internet. Details of our E-mail address should appear next issue. The first copy of the magazine to go "international" will be Issue #14.

Another European radio show worth getting in touch with is **"EBM"** in Slovakia. Run by Miro and Roman, the show plays an excellent cross section of Industrial, EBM and Gothic. To send them your release for airplay write to:
**Miro Adamov**
**Hlavácikova 24**
**SK-841 05 Bratislava**
**Slovakia-Europe**

**Dark Angel** has a giveaway copy of Talitha Records **"Art Of Gothic"** compilation CD which features tracks from Canitcum Funebris, Sex Gang Children, Big Electric Cat, Rosetta Stone, Screams For Tina, Christian Death, Children On Stun and Two Witches amongst others. If you want to get hold of it be the first to subscribe to **Dark Angel** for 6 months.

**"Interzone"** is up and running once more, now on a regular basis, being held every Saturday night at 448 Murray Street, Perth, W.A. The club is dedicated to the Gothic and Industrial music genres, and is setting the standard for future night-clubbing experiences with it's unique interactive entertainment schedule. The club runs on a B.Y.O. basis, selling soft drinks, mixers and fridge space (?!), and they are in the process of setting up a performing arts program, an on-site cafe and an in-club record store. Along with their high tech sound capacity is the visual aspect which includes computer generated, and interactive, lighting and video system. **Interzone** is also 'on-line' widening their communications network through E-mail. So for a full sensory overload every Saturday night, you know where you should be. **Interzone's** E-mail address is: neninon@yarrow.wt.uwa.edu.au.

**Ikon** have been doing well for themselves lately. In addition to their recent contributions to the various compilations already mentioned, the band have managed to completely sell out the first pressing of their debut album, **"In The Shadow Of The Angel"**, in Europe within the first month of the CD's release. Watch out for them as they begin gigging locally again in the new year.

Another band certain to be making waves in the next few months is the Melbourne based **Discordia.** The band played their debut gig at the launch of Punctured Lung Record's CD compilation (on which they also appear) **"Re-evolution"**, and were a sure crowd pleaser, pounding out an anarchic aggro-tech-industrial, that easily stands alongside

Ministry and Fear Factory. Discordia recently finished recording tracks for a debut CD and are a hot tip for a major deal in the near future.

Dark Angel is holding a "mini-benefit" for the magazine on the Australia Day weekend in January. The night will be held on Thursday, 26th of Jan. and the venue is the Punter's Club. It's a 9pm start and the entry cost is $3- (and please remember to bring ID!). The line-up on the night includes Ikon, Kismet and M.P.I. Watch the local music papers for further details.

The Web is an American publication that was created as an information exchange for Gothic bands, artists, publications and the like. While they won't print any fiction or poetry due to a lack of space, they heavily encourage people to contribute interviews, reviews, border artwork and general information on various activities and events of interest. Fellow zines can swap issues, ads and articles, bands are welcome to send in their demos and even interview themselves. Other things of interest are sections for pen pals, classified ads, shopping, mail order, clubs and venue information, plus Neat Things to Know and Do and articles on concerts, road trips, etc. All contributors receive a complimentary copy of the issue their work features in, so get writing! The address to contact is: **The Web, 3023 N. Clark, Suite 777, Chicago, IL 60657, USA.**

The **Gothic Small Press Alliance** is a national network of editors, writers, contributors and distributors of Gothic publications. Membership entitles you to:

- Subscription to the GSPA newsletter, which contains listings of Goth publication, networking info and addresses, trade classifieds and general news;
- A listing in the GSPA newsletter for your publication or service;
- The official GSPA membership card;
- Catalogs and updates of GSPA/Parlour House merchandise at special member prices.

Membership fees per year are US$20 for a standard membership. Editors of publications are invited to join at US$10 plus a subscription to your publication for the GSPA archives. Subscriptions to the GSPA newsletter are available to non-members at US$15 per year. Please make all cheques/IMO's payable to Heather Spear. For membership or more information, write to: Gothic Small Press Alliance, 3023 N. Clark, Suite 777, Chicago, 60657, USA.

The **Australian Horror Society** is a nation-wide network of horror fans, writers, artists, film-makers and publishers. Their aim is the enjoyment and promotion of horror, and to provide our members with information, contacts and social events. Membership is steadily expanding, offering the following goodies:

- **Severed Head:** a bi-monthly newsletter free to all members, edited by B.J. Stevens, usually consisting of about 20 A4 pages, which are filled with information regarding all aspects of horror, readers' letters and articles.
- **AHS Membership Card:** AHS are currently in the process of approaching retail outlets such as specialist bookstores, etc. asking that they give discounts to anyone who presents the AHS membership card upon purchase.

You will also receive a yearly listing of members, horror fans, artists, writers, and interesting contacts such as mail order addresses where you can get hard to find videos and books.

Social events are also held on the first Thursday of every month at "The Maori Chief Hotel", 117 Moray Street (on the corner of York Street), South Melbourne. Proceedings commence at about 7:30pm. Membership is open to all interested parties for a A$15 joining fee, which also covers the first 13 months of membership, after which it will cost another A$10 to renew each 13 months. Please make all cheques/IMO's payable to the **Australian Horror Society.** For membership or more information, write to: **PO Box 7530, St Kilda Road, Melbourne, Victoria, 3004, AUSTRALIA.**

Nine Inch Nails are a very hot tip to be touring Australia in the New Year, probably around February or March. In the mean time the band are busy touring the States.....Keep your fingers crossed.

Already confirmed of course, are the acts playing the Big Day Out, in January/ February '95. As well as the major presence of acts like Ministry, Oasis, Hole, The Cult and Primal Scream you can also expect artists such as Kim Salmon and The Surrealists, The Fireballs, Snog and The Mark Of Cain. More local acts are yet to be announced so keep your eyes glued to the local music papers. On top of this awesome musical line-up are all the extra attractions such as an international food fair, market stalls, exhibitions and of course the BOILER ROOM experience which is guaranteed to

MINISTRY

provide the best audio/visual entertainment in contemporary dance culture. For further information watch your local papers or ring the Big Day Out info line on 0055-12403 (55 cents a minute).

**Cleopatra Records** have just opened the channels for a new label called **Hypnotic**, which will focus on the best releases of the electronic, ambient and trance genres and include material from such respected European labels as **Hyperium** and **Music Research**. The label is seen as a natural progression for **Cleopatra** whose catalogue already includes early electronic pioneers such as **Kraftwerk**. **Hypnotic** will feature acts such as **Spiral Realms, Ynos,** and **Syntheasia** (featuring Bill Leeb and Rhys Fulber of FLA), as well as **Dead Voices On Air** which incorporates the talents of cEVIN Key (Skinny Puppy) and Mark Spybey (Zoviet France). First off the rank is **Virtualizer**, a stunning collision of trance-ambient heaven. Hypnotic = ambient electronic purity. Watch this space for further details....**Hypnotic can be con-tacted via Email: parasite@ cyberden.com**

**This issue was compiled to the sounds of:** Juno Reactor, Nösferätu, Aurora, Canticum Funebris, Amazone, Empyrean, Faith And The Muse, Barra, Christian Death, Electric Hellfire Club, Nation AD, Virtualizer, Sielwolf, Numb, Ikon, Kismet, Eden, Lush, Spine Of God, Discordia, Godflesh, Ostia, Dogmachine, Canis, Substatic, Reckøning, Subterfuge, Two Witches, Feverdream, Controlled Bleeding, Camerata Mediolanese, Christian Death, Creaming Jesus, Mlada Fronta, Usherhouse, The Wake, Zen Paradox, M.P.I.....

**Coming up in the near future:** Interviews with Kismet, Nösferätu, Two Witches, The Orb, Juno Reactor, Miranda Sex Garden, Christian Death (Valor), Nine Inch Nails, Einsturzende Neubauten, Leæther Strip, The Damned, Alien Sex Fiend, Empyrean, Wreckage, Mlada Fronta, Ministry, Oasis, The Cult plus lots more.....stay tuned.

**Thanks and eternal gratitude go out to:** Mum, Dad and the family, Andrez, Na'haliel, Sade, Andrew, Vivian, Sky, Neith, Geoff, Steve (for scanning) and Gaia, Gilgamesh, Kris and Alex (Bris.), Anthony and Natalie (Sydney - check out HQ, guys!), Nathan (where's that fax?) and Xanthi (Perth), Brian (How do you sleep with all those earthquakes?!), Jayson (Permission), Pete (for driving me home and rearranging Ossuary), Tom (Fine Print - for Chocolate coated strawberries and champagne), Peggy (for just about everything!) and Paula (A.R.C.), Max (Is there anything I can do for you, honey?), Jason Couch (for all things hard and sticky!), Trish, Gary and Richie (for getting me outrageously drunk then looking after me!), Ewan McArthur (for being impossible), Eden, Dogmachine, Ostia, Subterfuge, Reckøning, Ikon, Kismet and M.P.I., Niel (for empathy and ecstasy), Lisa (for a shoulder to cry on), René (Hey, babe....), Mick Mercer (for saying that I look like a serial killer...), Michael Coppels, Jorge, Mike Francis, Bob (Roadrunner), Ian, Kate and Tamsin (Shock), EMI, Natalene (MDS), Hayden (who usually knows the release date of the mag better than I do), Gary Shepherd, Storm and Mark, Kim Mercil, Andrew Parisi (Beat), Narrelle (Inpress), Caroline, Monica and Connie (Logan, Penney and Redden), Tim Fennel (HQ magazine), Aidrian (how was the trip? I am so jealous!), Vix and eSJay, Heartland, Peril 305, Mortishas, Polyester, Missing Link, Phantom, Redeye, Big Star City, EC Productions, Atrocity (Tom, Jay sends his love!!!!), Skinnys and Velvet Web, Suzi Pappas, Chris, Monica and Michael, RTR radio, Mortal Thoughts, Leigh (Sacrament), Montag (Nocturne), Ex Cathedra, Crown Of Thorns, Nightbreed, Radio Stigmata, Radio Centras, Radio Marabu, Don Campau, all at Apocalypse and Midian Nightclubs, Art Offset, Wes (Carnage - wasn't it just?!), Beton Tapes and Back Again, Fight Amnesia, As If (Clint, I will write soon.....), Norm, Danny Sandler, Scott, Pat and Pete (Apocalypse), Peter and Simone (what would I do without you?), Talitha Records, Psy Harmonics, Kk, Hypnotic, Music Research, and a hundred other million people, not to mention everyone who reads Dark Angel.....Have a safe and happy new year, everyone! See you in 1995!

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# APOCALYPSE

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# Events Retro

## "Masquerade", "Dead Of Night", Eden & Ikon live, Apocalypse 1st Birthday, Pet Shop Boys live and "Edge Of Darkness" Dark Angel-Gothic Showcase

By Azriel & Na'haliel
"Masquerade" photos - Leigh.
All other photos - Jason Couch, © 1994

As we've been on 'holiday' for a little while, it's been difficult to keep on top of reviewing all the gigs and events that have happened since we last put the magazine together (late September). With all that's been going on lately, we decided to do one big 'events retro' and get the whole lot out of the way in one go, so here for your information and, undoubtedly, amusement is a tangled web of various memories and other bits and pieces that have been presented to us along the way. So much has happened over the last few months it makes me think that we're in for a very promising summer. If you've been to one or all of the events that have happened locally or interstate recently, you'll be well aware that there really is a good scene happening at the moment. And it doesn't end here either; the number of gigs coming up over the New Year is growing weekly. Like I said, things are looking promising indeed.

Sydney kicked off the live Gothic music scene in early October (2nd Oct.), when radio show **"Sacrament"** held a benefit, called **"Masquerade"**, to raise money for 2RRR radio, to help buy a new antenna. Making their Sydney debut on the night was Melbourne duo **"Subterfuge"**, who played to an enthusiastic crowd of over 200, and were followed up by the dark, alternative trio **"The Googoomops"**. Leigh, of **"Sacrament"**, DJ-ed for the night and the whole event went down exceedingly well with all involved enjoying themselves immensely. Late October (22nd Oct.) also provided Sydney Darkwave enthusiasts with the opportunity to see **Big Electric Cat** live when they played only their second show for the year at "Feedback" for the launch of their album, "Dreams Of A Mad King".

Further south, in Melbourne, **Mortishas** held the first of what is to become an annual event, **"The Dead Of Night Ball"** (15th Oct.) in the Government Pavilion at the Showgrounds. The Gothic masquerade ball comprised dinner, music and dancing, as well as stunning performance art from Melbourne's own **Opera Macabre** and a special appearance by transvestite performance artist **"Storm Front"**, and drawing over 500 people all lavishly, lusciously dressed for an evening of dark delights. Costumes that stick in mind were a wonderfully eerie centaur, complete with cloven hooves, and the awe inspiring, if somewhat daunting, Hobgoblin and his charming, velvet clad wife. Being fairly unadventurous, and preferring to watch rather than participate, I went as *myself.* Andrez, however, decided that a sexual role reversal was in order and donned a virginal white wedding dress, a wig, masquerade mask and completed the outfit with a pair of Doc's. Now who says guys *don't* have good dress sense?! The production of the event far outstripped any preconceptions that I may have had, the building being decked out in fine gauze drapes, tall, free-standing candleabra, a life size executioners guillotine, tables littered with candles, and a wonderful scene from Dickens' "Great Expectations" - in fact the wedding banquet table complete with decayed food, rats and cobwebs - faithfully reproduced at one end of the food servery. A central, circular courtyard provided relief from the heated, crowded darkness inside the building, and participants made good use of the space to take in the warm night air, hold quiet conversations (trip over the cobblestones in their stiletto boots....Wayne, of Nëte....) or gaze at the stars. **Mortishas** will repeat the experience in August next year and proceeds will go to AIDS research.

Subterfuge at 2RRR's "Masquerade", Syd.

Late October (22nd Oct.) also provided the opportunity to see **Eden** and **Ikon** play live to a packed house of over 300, at the Esplanade Hotel. Both bands provided intense live sets and, as a preview to the Showcase, none could say they went away disappointed. This being the first time that I had seen **Ikon** play live, I was ultimately impressed by the professionalism of the set, and the overall performance of the band.

An aftershow, impromptu 'soccer' match, in the Espy's carpark however, proved a little less successful. After laughing hysterically at Dino (Ikon) when he did a classic cartoon maneuver by landing flat on his back after kicking the ball, I then proceeded to launch the ball into Peter's (Eden) head as he was loading out his drum kit. Several embarrassed apologies and a couple of minutes later saw me sprain my ankle, much to the derision and delight of both Dino and Michael (Ikon).....

Early November (5th Nov.) saw **Apocalypse** Nightclub celebrating it's first birthday with the theme night "Wrapped In Plastic", and the venue almost entirely decked out in the afore mentioned substance. Pyrotechnicians and performance art provided the entertainment for a crowd of around 500 and a truly enjoyable time was had by all (*an inebriated image remains intact, of Sally screaming through the upstairs mezzanine to drag me off to dance - I declined; it was hard enough just to stand up - Ed).....*

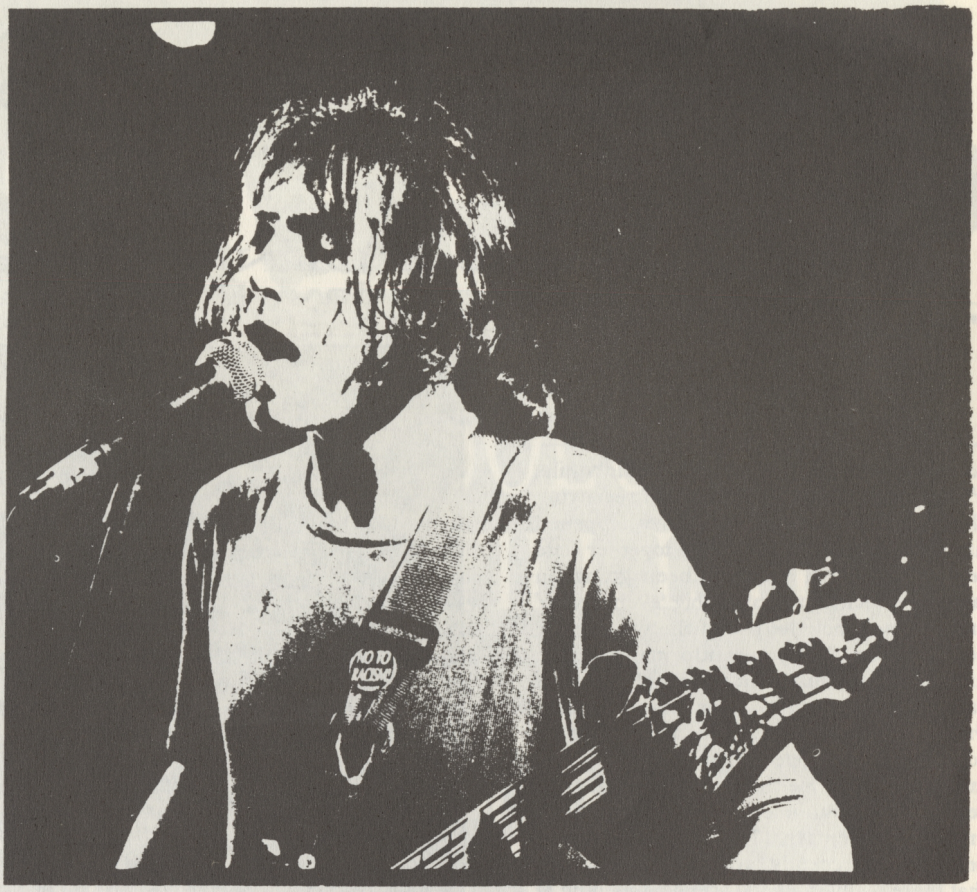
The following event, though not Gothic (but somehow still relevant), took place on the 8th of November at the Sports and Entertainment

Centre. It was, of course, Pet Shop Boys live in concert. As this is also probably the *only* event this year where I was actually sober (apart from seeing 'Natural Born Killers'...but that's another story entirely.....), you are actually going to get something of a critique....Here goes.....

This was the first large scale concert I had been to in a year, the last being U2 at the MCG last year. I always look forward to shows like this with a mixture of anticipation and dread, partly due to the scale of the events, and partly due to the fact that I am not, what you might call your 'average' person. At six feet in height, dressed all in black and with blood red hair you tend to stand out somewhat. The U2 concert last year certainly garnered me some strange looks and the usual host of abuse from the 'straights'. At Pet Shop Boys, however I was pleasantly surprised. If nothing else, the concert goers were predominantly casual and definitely not average.

Having listened to P.S.B. for around ten years meant that missing this concert was not an option. The sheer size of the Sports And Entertainment Centre never ceases to amaze me, though being seated somewhat nearer the front than I have been in the past diminished this particular overwhelming aspect somewhat. Look at it this way - imagine being in a room with 10,000 people. It's kind of scary.

The simple appearance of Neil Tennant and Chris Lowe brings thunderous applause, but I feel the beginning of the show is somewhat subdued; it takes a while for the audience to warm to the performance. Even from my close vantage point the band seemed drowned by the vastness of the stage, which is sparse and stark in it's design for the set.



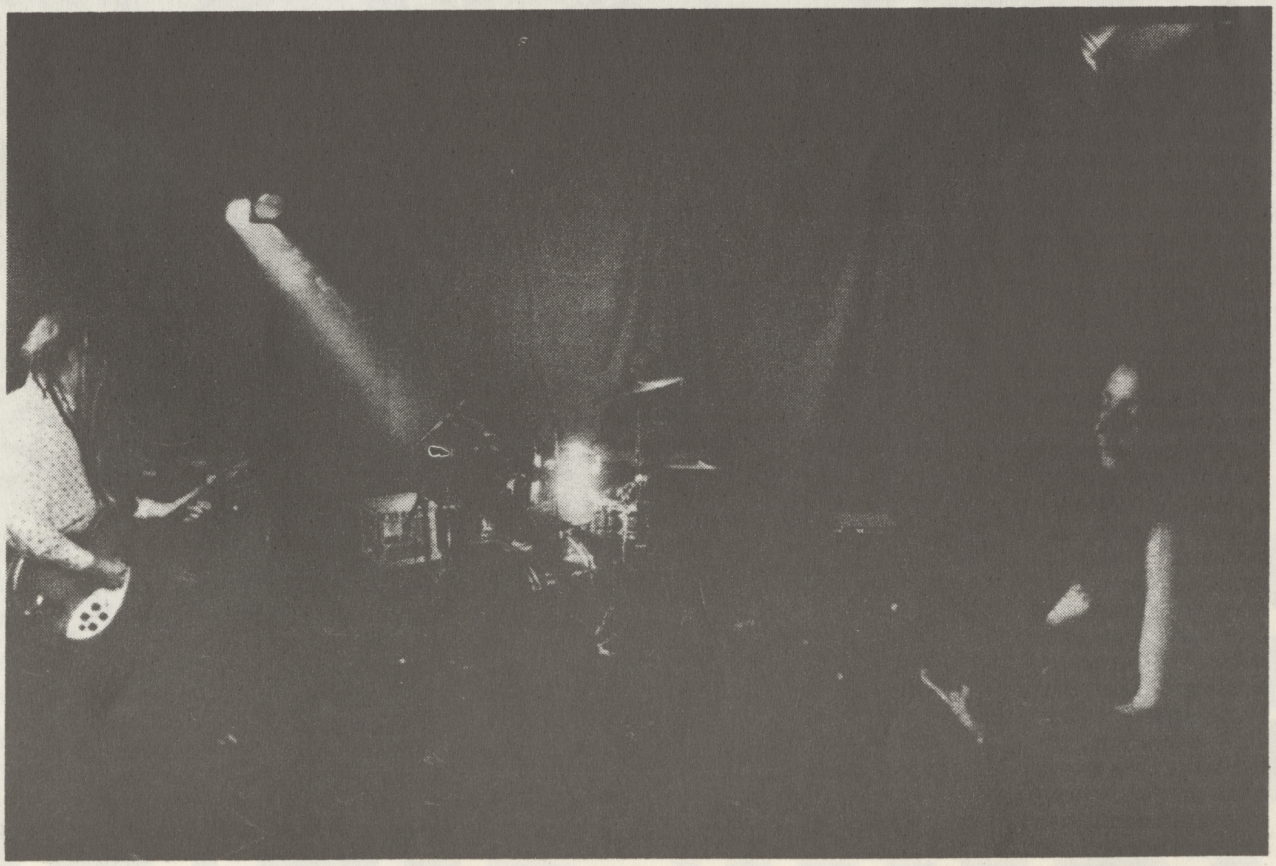

Séamus of Reckøning, "Edge Of Darkness" (Melb.)

The audio and visual aspects of the show are, of course, superb - I think it is the first time the sound quality in that place has truly struck me as being good; really good. Perhaps the acoustics are better suited to electronic music than a four piece rock group? Sometimes too, it's hard to know what, or who, to watch. A giant wall screen provides video generated footage that keeps me entranced, while the performance of the band and dancers is another matter altogether. The dancers are intriguing, sometimes corny and staged - like an amateurishly choreographed school musical, and at other times sexual, sensual, intoxicating and mesmerising. Two girls, who are a bit too Guns 'n' Roses brand sexism for my liking, and two guys, like something tempting from "The Face". It is the male dancer's performance that really stirs up the crowd, and at one point even causes Chris Lowe to completely forget his lyrics. Admittedly, Na'haliel and I are sat there with our mouths open, eyes wide! It is a sexual role reversal, as the men, dancing one on one, exude sensuality and sexual fantasy while the girls seem awkward and coarse by comparison.

Kylie of Ostia, "Edge Of Darkness", (Melb.)

Neil Tennant's acoustic version of "Rent" has the crowd joining in, though a pair of satin boxer-shorts thrown on stage interrupts his concentration somewhat. Guaranteed crowd pleasers are of course the well known favourites West End Girls, Go West, Suburbia, Liberation and one of the best techno versions of "Where The Streets Have No Name" that I have ever heard. Lesser known material certainly brings applause but the crowd seem at times a little lost. Of course it's a brilliant concert, but at times I feel a little lost - perhaps it's just because I'm straight for once - but I also find it amazingly frustrating being stuck in tiered seating and not being able to dance. Having to watch those lucky enough to be on the dance floor only adds to my frustration. I tend to feel that if you're going to stage a dance band then there needs to be room for everyone to dance - not a selected

few.
All in all, a good night out and one that I'm glad to have attended.
*On to the Showcase, courtesy of Na'haliel...*
OK, be warned, this review will probably be more like a game of "who can remember the most" than a serious blow by blow description of the events that actually took place.
There were black clad beauties aplenty, many of whom had travelled from other states, with the bags under the eyes to prove it. Being a hot, stinking night there were faces dripping like wax and hair drooping like wet floppy carrots, but no one seemed too perturbed, turning out in all their finery for the occasion. There were also two little kids (lord knows *they* got in to a licensed pub!) who kept tagging around behind me asking me "how do you get you hair to stick up like that?" I proceeded to tell them that I didn't eat my vegies when my parents told me to. Needless to say, they ran away screaming... and probably raided the next grocery store they came across.... Kids!
I did actually see some of the bands who played, even if through bloodshot and hazy eyeballs. **The Rekøning** and **Subterfuge** both played tight, riveting sets that proceeded to enthrall and entrance those assembled. **Dogmachine** and **Ostia** I missed as I was dragged away to look after Azriel who was having an intense conversation with her new found friend Ralf, and his erstwhile companion, Mr Blue Plastic Bucket. I was told later that **Dogmachine's** performance was pretty awe inspiring with an angle grinder showering those in the first few rows with sparks of molten metal. Screams of "My eye!", or better still, "My makeup!!" could be heard for miles around. Our good friend, Sade, was there too, earning his brownie points by banging away on an old kitchen sink (what else, I ask you!) like a crazed monkey with his hair flying everywhere.
**Ostia** were one of the bands I had seriously wanted to see, but didn't. Sob sob. Word has it that they produced an eerie ethereal set, Kylie's vocals sending god fearing shivers down many a spine. *(I actually remember some of their stuff....chilling, haunting and strangely beautiful melodies.....a band to watch for the future.....- Ed.)*
**Eden** came on last to a packed house and filled the hall with their mediaeval melodies, holding the masses entranced right up to their last song. A *very* impressive show, probably their best for the year.
After the music had died down we milled around in drunken stupors and caught up with the bands who had held us in their deathlike grasps for the past few hours. Idle chit chat ensued (of which I remember *no* details*[You were talking about farting with Dave from Ostia. I was trying to tell Ewan (Eden) that he shouldn't drive home - Ed]*), addresses were swapped and bodies swayed with drunken delight. A good time was had by all. But just *who* was that stunning chick with the porcupine hair?... *(Never mind that, who was the blond behind the bar?! - Ed.)*
*Na'haliel.*
Okay, admittedly I was drunk, totally, utterly plastered at the Showcase, but then, when aren't I? No *truly*, I really out did myself this time. But then, with a bottle of Stolly's Vodka behind the bar as my drinks rider, what would you expect? No excuse, I know, but it was a good night (considering that most of us can't remember half of it, it *must've* been good....Conversations the next day consisted primarily of *"Oh, were you there?....I bought you a drink?! Oh...."*). What I do remember, is that the crowd in general seemed to enjoy themselves, and the bands certainly did. An unfortunate delay at the soundcheck meant sets ran behind time, resulting in a shortened set for Eden, but other than that the production and performances of the bands were, in total, intense and outstanding. Other disappointing occurrences on the evening, were that some ticket holders turned up without suitable I.D. (ie. photo) and weren't allowed in. While *we know* that you're over 18, when it comes down to hotel licenses, entry to the premises is out of our jurisdiction. Apologies to those who had to suffer the consequences. Next year promises to be a hell of a lot bigger, and better....Live and learn, huh? (*Yeah, like don't ever give Az her own drinks rider - Na'hee.)*
The Saturday night following the Showcase (which was due to be the second night for **"Edge Of Darkness"** but unfortunately had to be cancelled due to a double booking by the Espy), featured **Ikon** and **Kismet** included amongst the line up for **3PBS's** Australian Music Day live-to-air-broadcast. Now this was an interesting experience. I've never been to a gig before and had a big yellow sign hanging above the stage flash *"Applause"* at me every time a band finished a song. Never mind that I was exhausted (I got to bed at 8am that morning - I was at the pub till 5am after the Showcase, still drinking.....and don't ask me where I was between 5 and 8am!), extremely hungover and the weather was very warm, but this sign - I wasn't *really* sure how to handle it.....
**Kismet** were incredible, and that's putting it mildly. There is something very, inherently *powerful* that guides that band, I'm sure. If you haven't got their CD then get it - *NOW.* If you have the opportunity to see them live, *then do so.* It wasn't packed when the band began, but as their set lengthened, more and



**Eden, The Gershwin Room, Esplanade Hotel (Melb.)**

more people were drawn into the Gershwin Room by soundscapes of ethereal and brooding magnitude; by the end of the performance the audience were screaming for more. **Ikon** followed, one band and an hour later, performing songs from their album and EP's plus injecting some more recent material into the set *["Exit" due out on "Gothik" soon].* By this time I'm onto my third or fourth Strongbow, and leaning against the back wall by the door, while the more faithful Goth followers are happily ensconced on the floor at the front of the room. A PBS station 'ID' between songs causes Michael (Ikon) some confusion and he looks wildly up into the roof of the stage wondering if perhaps God had spoken.....The entrance of a couple of hard-core Goths *(I knew they were a 'couple' 'cause she had him on a leash...)* causes Suzi (Kismet's manager) and myself some amusement, as the girl politely asks if Ikon have played yet. Lost for words (too tired....and probably drunk...) I point to the stage and manage to slur out "That's them....now". The reaction is something close to a virtual, *full-body* orgasm, as they gasp excitedly then literally run up to the front of the stage. I caught up with the girl later, at Apocalypse, and asked her what she thought. The reply was somewhat breathless, and her eyes glaze over. "*Oh*....they were just *so* intense!" Okay, I shouldn't take the piss; it was like that when I first saw **M.P.I.** a few weeks earlier.....

One week ( and the Shock X-mas party) later, gives me the opportunity to see **Dogmachine** live (3rd Dec.) when they headline the launch of **Punctured Lung Records'** compilation CD, **"Re-evolution"**. Supporting them are **Canis, Substatic** and **Discordia.** Remember, at this stage, we're into the second day of that blistering heatwave that engulfed Melbourne for five days at the start of December. The result is that I intermittently spent my time watching a couple of songs from the bands, then go and sit outside on the front steps of the Great Britain, and talk to some guy and his two Border Collie dogs for a few minutes before venturing back inside. **Dogmachine** *are* good, but I feel they have some way to go before truly mastering the conversion of their music into a live performance. This is something that is bound to come in time, particularly if the quality of their recorded material is anything to go by.....ie. excellent. I've already had a good rave about **Discordia** elsewhere in the mag, so I'll pass on making any further comments about them for now. **Canis** and **Substatic,** I would like to see again, if only to see if they can improve with time. Both bands are tight and professional *(considering the PA kept blowing fuses and all the lights went out, they'd have to be),* but they perhaps lacked the intensity and passion that I like to witness in live performances.

And that just about brings us up to date.....Apart from having a very weird night on Friday (9th Dec.) at Midian, and losing my bracelet down the corner pocket of a pool table at Apocalypse on Saturday (Pat, the security manager [?] and a Victoria Police constable kindly retrieved it for me) things are looking a little more settled....Keep your eyes on the music papers for details of upcoming gigs and events.....In the meantime a brief run-down for the next few months features these events...

Dec. 23 - Ikon album launch/Heartland Records 1st Birthday party - Heartland Records, West Melb.

Dec. 29 - Eden album launch, Punters Club Hotel, Fitzroy.

**Jan. 22 - Feb. 5th.** - Big Day Out events around the country. Check your local papers for details.

**Australia Day Weekend** - M.P.I., Kismet and Ikon play the Punters Club Hotel, Fitzroy for Dark Angel Magazine. Date to be confirmed. (Either the 26th or the 28th Jan.).

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**Thanks to the following for their help with the Showcase:** Trish and Gary at the Espy, Richie (for the cup of tea), Caroline, Monica and Connie (Logan, Penney and Redden - For all the hard work), Ewan McArthur (For all the running around), Eden, Dogmachine, Ostia, Subterfuge and Reckøning, Hayden, Naomi, Fiona and Simone (for looking after the door), Scott (lighting), Danny Sandler (sound), Peter and Simone (for being my minders!), Andrew Parisi (Beat), Narrelle (Inpress), Jason Couch (Photography), Annette and Richard (Form Guide), Andrez, Hayden & Tas (for bits and pieces), Heartland Records, Peril 305 and Mortishas, and lastly everyone who came along to the event.....

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Below: Dogmachine at "Re-evolution" Launch, Great Britain Hotal. (Melb.)

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# NEW YEAR'S EVE

# floorshow Bloodwash

By Azriel

*The music of New York trio, Floorshow is starkly brooding and ultimately, sweetly and wickedly Gothic. They have had two releases to date, the four track 'Numinous' EP, recorded in early 1993, and the more recent 'Bloodwash' 7" single, which is available through both Nightbreed Records in the UK, or directly from the band's own label, "Dismal/Abysmal Records". While both recordings featured the original three-piece line-up of Corey, Julie and Peter, Corey recently informed me that, for the moment, the band members are currently involved in separate side projects and 'Floorshow' as an entity exists only in studio form. However both Peter and Corey are hoping to embark on a journey to the UK in the near future, where they hope to play live under the banner of 'Floorshow'. Live production aside, 'Bloodwash' is a piece of vinyl well worth obtaining. Corey and Peter also took some time off, away from their various activities to tell me a bit more about the band.....*

**Azriel - Where did the name "Floorshow" come from?**

**Corey** - It came to me [via] a flashing neon light in a scene from "Citizen Kane". I think it's also a Sisters Of Mercy song.....but don't quote me on that!

**Azriel - You've had a brilliant reaction to the Numinous EP. How have people reacted to the new single?**

**Peter** - We're waiting to find out. Thus far the various publications have been lazy in providing a response to our new material. Summer is an aweful time to release things. However, the DJ at NYC's "Limelight" spins it, as well as DJ's at other clubs....

**Corey** - Considering there hasn't been a Techno release yet, there's been a positive response on the dancefloor.

**Azriel - How has the music progressed since Numinous?**

**Peter - We've simplified things; we didn't lose sight of the root element for each song.**

**Azriel - What styles of music have influenced your music?**

**Corey** - This was a Rolling Stones summer, but also Nick Cave and Bowie a little too. I'm led to believe there aren't too many cool Americans.

**Peter** - I'm trying to "modernise" my collecting. I hate all new bands; they suck. I tried though.

**Corey** - How 'bout that new Blur single?

**Peter** - Quite a fun tune actually, but it doesn't instill in me enough confidence in them to purchase the entire LP.

**Corey** - Yeah. Their previous album was miserable. And not in a good way.

**Azriel - Okay, I'm lost.....What is going on here? Um....How does the band go about writing material?**

**Peter** - A dog tells me the parts.

**Corey** - Actually, the dog only tells Peter his parts. I write about 10 songs a month. We get to about two a month. "Bloodwash" is a mish-mash of things which came out during jam sessions.....old tunes which were buried long ago etcetera.

**Azriel - Dare I ask.....the cover of Bloodwash is a very disturbing, nightmarish image. Is there a particular image here, and where did the picture come from?**

**Peter** - Corey and I walked into an Art school's Gallery and when we came upon the sculpture, which graces the cover, we both said "That's it!" So I borrowed some lights and a camera, contacted the artist, and that's how the "Bloodwash" cover shot came into being. The sculpture depicts a child, hanging over a bed, engulfed by an enourmous birthday cake. This was a perfect visual representation for Corey's lyrics, which deal with the psychological trappings of age.

**Azriel - How much visual imagery is involved in playing live?**

**Peter** - We purchased three lights actually.

**Corey** - Basically, I spend the whole show trying to figure out whether we sound like shit or not, since I can't see the crowd with those damned lights we bought blinding me. It's hard to see the audience reaction. There isn't too much audience participation at our shows; the NY Goth audience etiquette dictates playing the 'walking dead' role to the hilt. I think the last time the Cure came here Robert got so fed up and upset by their routing that he spilled his beer....

**Azriel - What was the reason for including the Mandarin translation of "Yellowed Golden Green" with the single?**

**Corey** - Most of the lyrics were written in a Chinese restaurant. I suppose if I could speak Chinese I would have written the song in Chinese.

**Azriel - How far would you like to take Floorshow?**

**Peter** - We're trying to break out of the Goth scene. We'd like to be taken seriously by larger audiences.

**Corey** - When I was eight, I remember reading that Kiss toured in Australia [I have a feeling I'm about to regret this - Ed.] They got handed the Key to the Country and there was an actual Kiss day. This day may be stricken from your calendars with shame - I don't need all that. Maybe just Floorshow dolls in the toy-chest of every child.

**Peter** - Maybe it would be nice to play somewhere other that NYC's lower East side. the taxi refuses to transfer us much further.

**Azriel - I'm wondering if this is worth asking.....What is happening with the side project "Foal"?**

**Corey** - I listened to Julie's parents discuss how to use public toilets properly

over Rosh Hashanah dinner. Then we watched a video tape from 1990 where Julie won a jeep on an MTV game show. We also looked at baby pictures of Julie's older sister. Julie grudges over the fact there's so few pictures of here, but her parents just laugh. That's as far as it's gotten.

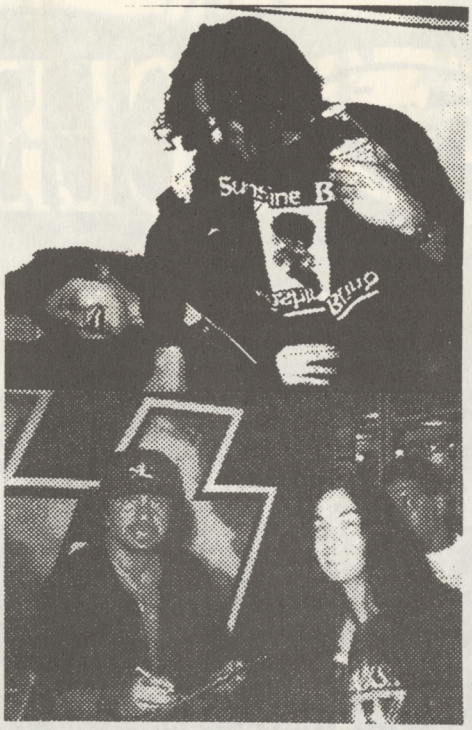
**Azriel - Uh huh.....Will Floorshow be recruiting someone to replace Julie on Keyboards?**

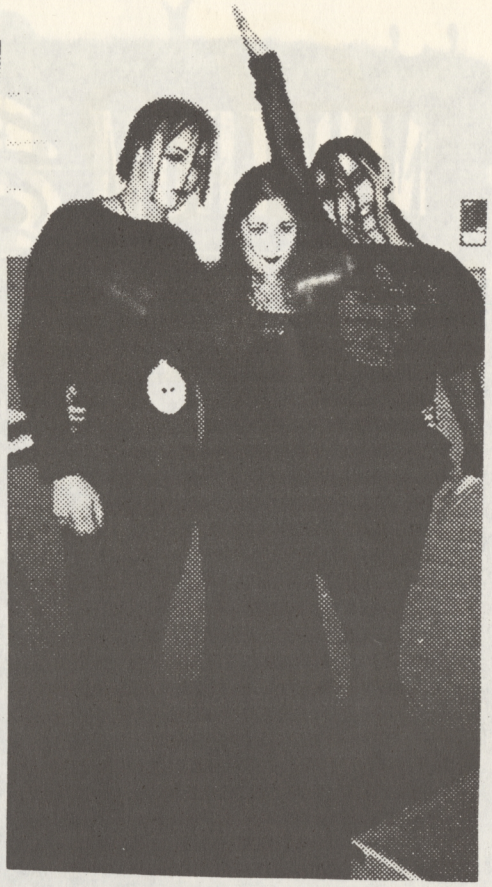
Peter - As far as the immediate future, we'll be using friends from another band to accompany us for the CMJ college festival show. We are searching for a permanent percussionist to replace the drum machine we have been using, as well as a new keyboardist. Any of you Aussies out there, prepared to make the trip and be rock stars with us? [Nope. We're too busy being rock stars here, thankyou very much.....Ed.]

Corey - Forget it. Don't even consider it. Save your money and buy a good used car....

**Azriel - What has been your strangest experience?**

Corey - I was at the sock store the other day and some guy confronted me with "Hey, you're in Floorshow, right?" I said "Yeah" and he didn't hit me. He even complimented me on our last show. That was pretty weird...





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*Floorshow can be contacted at:*
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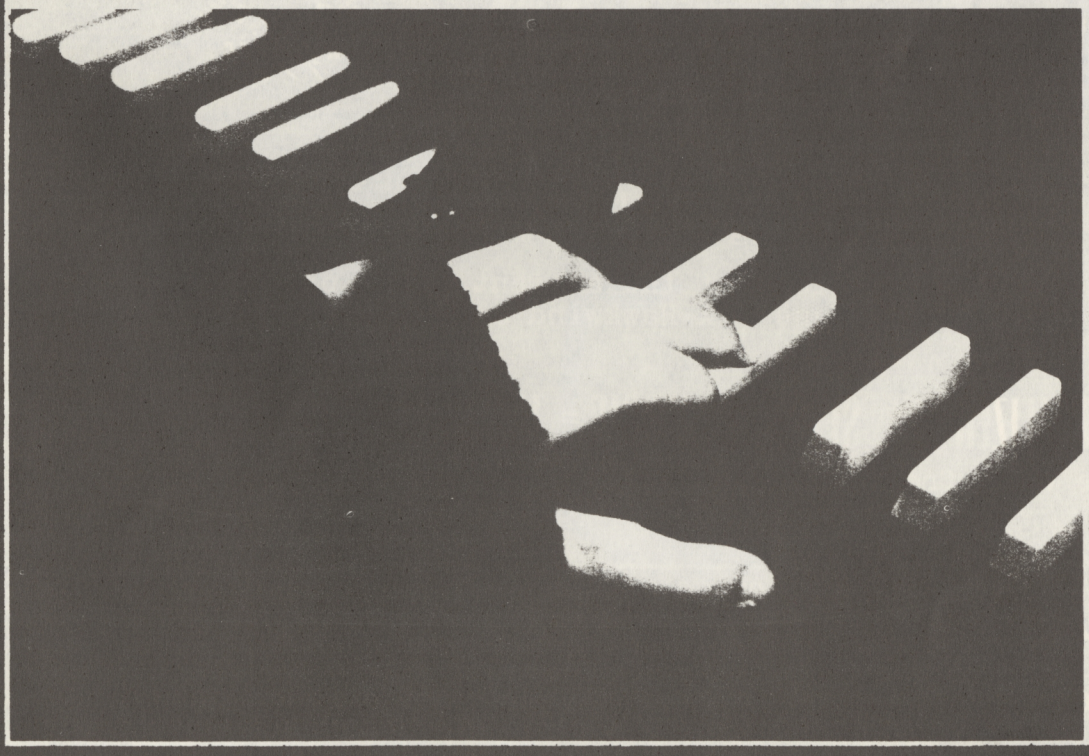

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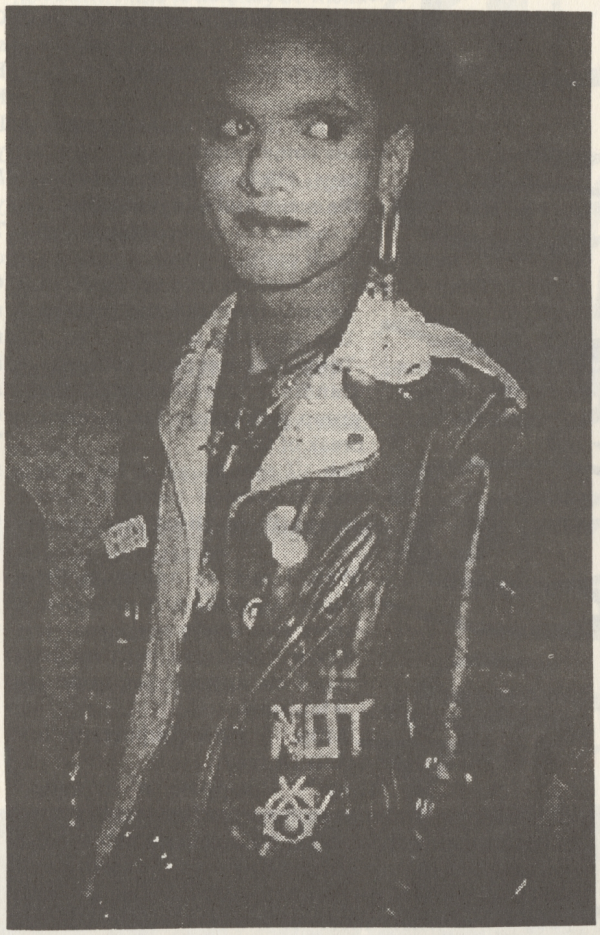
# Dancing In The Darkness

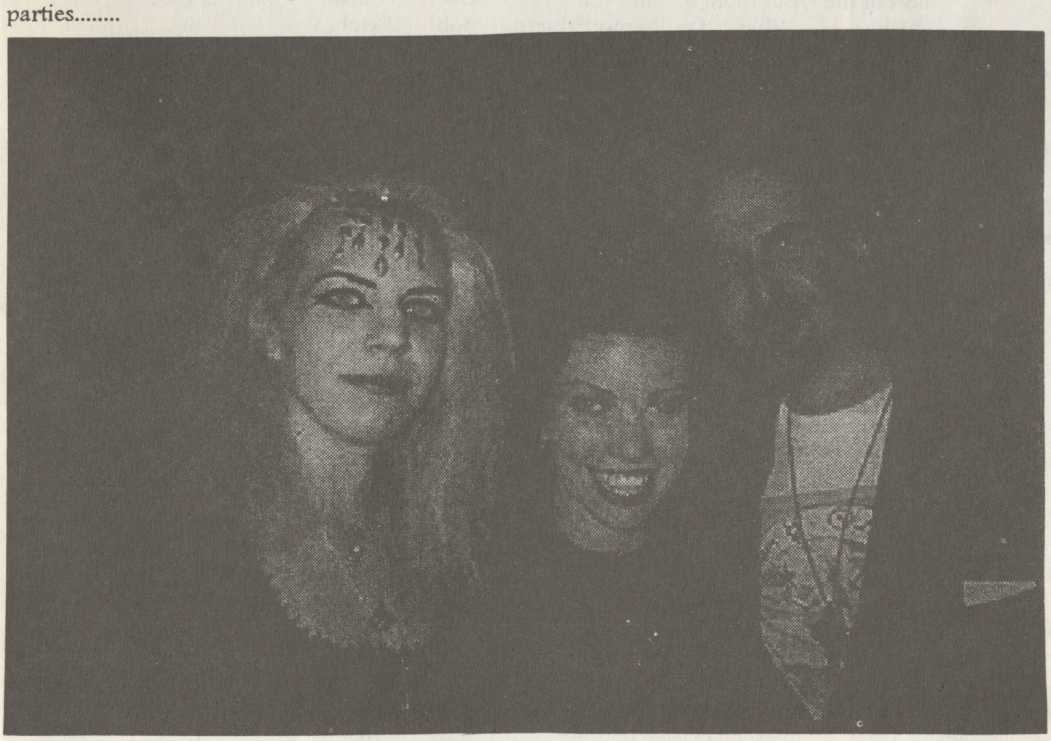
## A Glimpse Of Manhatten Nightlife

By Kim Mercil



As we all know, clubs come and go, but the longest running clubs are "Ward 6", which has been open now for four years, and "Limelight" on a Thursday night, ("Communion") which has been running for three years. Both of these clubs are very different, yet serve one purpose - to preserve the Gothic scene. "Ward 6" is the club to go to dance and hang out with friends. There are two DJ's; upstairs is Father Jeff who spins everything from Industrial to Alternative, and downstairs are Bryan and Patrick who play nothing but Gothic. Usually you find people in bands going along to promote their upcoming shows, and the club in general is always a lot of fun.

Onto "Limelight"; Like "Ward 6", people go there to dance and hang out with friends but unlike "Ward 6", "Limelight" features live shows. Many bands have played there including Rosetta Stone, The Wake, Peter Murphy and Valor's Christian Death. The club has showcased many local bands as well and some of the best local acts to have played there include Sunshine Blind, Loretta's doll, Requiem in White, Floorshow and Empire Hideous. "Limelight" has three DJ's; in the Chapel is ex MTV-VJ Dave Kendall who spins Industrial and Gothic; in the Cathedral you'll find Chumley Twist who plays Alternative, while in the Library is Reece who spins Techno, Tribal and Deep House. Needless to say it is a club of many different kinds of people. It is also one of the 'elite' clubs in Manhattan and hosts many record release parties.....



# INCUBUS SUCCUBUS

Photos And Story By Mike Francis

*Incubus Succubus, although not strictly a Goth band, have a considerable Goth following in Britain, and are probably the most exciting "new" discovery on the scene over the last two years. Despite several line-up changes, the band have been going since 1989 and currently consist of Candia(vocals), Tony (guitar), Kevin (bodhran), Geoff (bass) and Bob (drums). The following interview took place in a hectic pizza bar in London shortly before they are to play a set at a friend's birthday party; it was October 1994....*

**Mike - Where did the name Incubus Suc cubus come from?**

**Tony** - We're quite interested in the occult and things like that....

**Candia** - And images of medieval witch craft...

**Tony** - ....and that's where it comes from.

**Mike - How did the present line-up come about?**

**Tony** - We met at art college....

**Candia** - ....and formed the group just before the summer break of '89.

**Bob** - I saw an ad in the local paper, phoned them up and joined them about five years ago.

**Geoff** - Well, I saw an advert in the paper as well, and that was about four weeks ago!

**Kevin** - And I've been in the band on and off for quite a while now.

**Mike** - How important is your image?

**Tony** - I suppose it is quite important really. The band is not just music, it's an overall thing - an overall experience. Similarly, the style and artwork is part of the whole mood of the band. Candia does most of the lyrics though, don't you!

**Mike - What are your main influences?**

**Tony** - The actual image of the band comes from the stuff we read and our general interests. I suppose it's the band as a collection of people. Whereas most bands are influenced by other bands, we're influenced by other sources.

**Candia** - We're influenced by our interest in witchcraft as opposed to being Goths or whatever. As you know, my musical tastes aren't Gothic at all. I do like some Goth bands, but if we all liked just Goth bands we'd sound like a Goth band.

*[Mike - Which they do!]*

**Candia** - Which we don't!

**Mike - In that case, how do you see your role in the '90's music scene?**

**Tony** - Well, we're not particularly interested in the music scene really. I mean, this band's not about being a band in the traditional sense. It's like a spiritual sort of experience as opposed to a musical experience. We're not into being part of the old rock 'n' roll game.

**Candia** - On saying that, the main thing the band is about is witchcraft and paganism; and there are other bands emerging that are also pagan bands. It's beginning to look like there may become a pagan rock scene as such, so perhaps we're part of the future - an emerging scene that's still in it's embryonic stage really. the bands are so diverse musically, that the only thing linking them is the pagan thing. Bands like 7th Wave who are a wild, folky band, and Legend, who are a prog-rock band.

**Mike - How would you say you've developed over the years?**

**Kevin** - It's getting stronger and stronger.

**Geoff** - From what I can gather, slowly but surely.

**Bob** - I think we might get more folkier.

**Kevin** - You wouldn't have to sit there with a Lurcher [A what?! - Ed.] and one hand in your ear though!

**Mike - How have promoters reacted to you?**

**Tony** - Gigs are fine as long as they know we can pull a crowd.

**Candia** - They're really only interested in money, not whether they like the music or not.

**Mike** - How about record labels; have you approached any?

**Candia** - Not recently, no.

**Tony** - We have had interest from some major companies like WEA, Atlantic and Warner Brothers, but they've been put off by the pagan aspects.

**Candia** - We're now looking down different avenues. Like Tony was saying - we're not playing the old rock 'n' roll game - there are too many bands doing that anyway. Recently we've been in touch with Mandrake Press, the occult book sellers who distribute world wide.

**Mike - How important are live gigs?**

**Tony** - They're very important.

**Candia** - That's why we're in a band really. When everything else is getting shitty and you're feeling despondent, you get out there, do a gig, and it's wonderful - there's nothing like it.

**Mike - What are your best live songs?**

**Geoff** - "Burning Times" is good.

**Bob** - "Wytches".

**Candia** - It varies. At the moment everyone loves doing the new song "Fire Of Love". [General agreement]

**Bob** - We always get a good response to "Wytches".

**Geoff** - Not sounding big-headed, but they all go down well.

**Mike - How do you find different audiences around the country?**

**Bob** - Well, normally they're there when we walk on stage.

**Geoff** - Yeah, they usually find us! Speaking from general experience, it's usually better up north.

**Candia** - [diplomatically] But everybody's wonderful! London and right up north get the best reaction.

**Mike - Any plans to introduce more stuff off "Wytches"? Enchantment? Devils?**

**Bob** - We've never actually played Enchantment live. Devils needs a careful set up on the Toms which is difficult to perfect on stage.

**Mike - Have any of you been to Australia?**

**Tony** - Not as such.

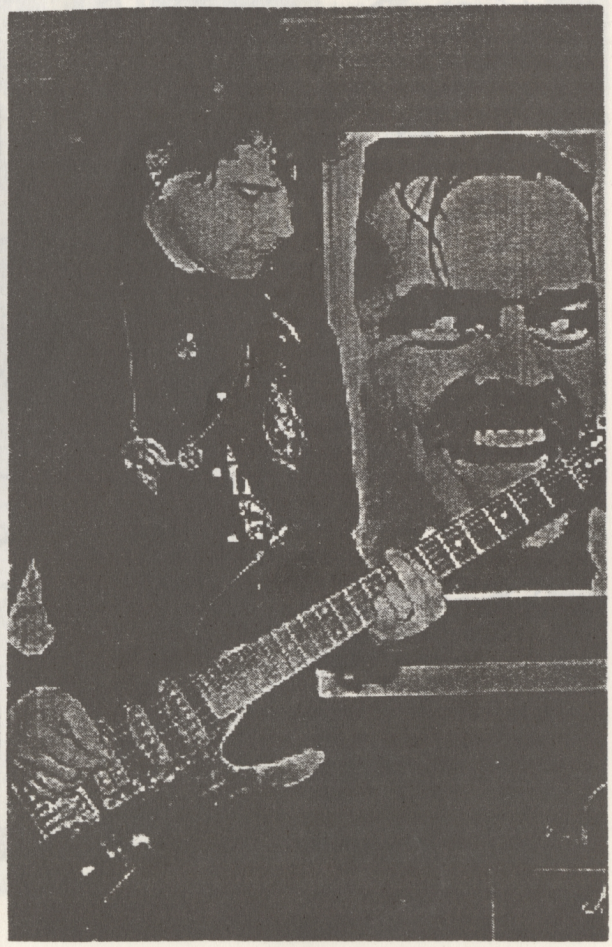
**Bob** - I've got some relatives in Australia!

**Tony** - We've seen Neighbours and Home And Away.

# WE & DEVILS

**Kevin** - I've got a Rolf Harris record.
**Bob** - And I like Kangaroos.
**Candia** - We used to have a Didgeridoo in the band.
**Tony** - We have got an Australian distributor, where you can get our tapes and CD's. In fact we're doing quite well there at the moment.
**Candia** - Why are you asking about Australia anyway?
**Mike - Because it's and Australian 'zine.**
**Candia** - Oh yeah. Sorry!
**Mike - Your songs are pagan, but not of Aboriginal tradition. How does that concern you?**
**Kevin** - The western tradition is very much alive out there. But I'd find it odd celebrating Samhain in Summer.
**Geoff** - Or Yule on the beach!
**Mike - You're doing "Carnival Of Souls" at Samhain - how do you feel about the Goth/pagan/fetish crossover?**
**Candia** - Oh, I think it's wonderful!
**Tony** - Obviously, a few people get upset by it. There's a lot of Goths who don't like being linked to pagans, and a lot of pagans who don't like being linked to fetish-ists because they think that they're perverts and that it gives pagans a bad name. A few have threatened to beat us up.
**Candia** - They say that long term we'll do a lot of damage to paganism by playing gis like that, but we can't actually see that. It's just people having a good time, a way of self expression.
**Kevin** - Yeah, each to their own.
**Geoff** - If people want to crossover and do all three, fine; and if they don't then that's fine too.
**Tony** - A local DJ told me there had been threats to castrate me if we play that show!
**Mike - Do any of you have examples of body-art yourselves?**
**Tony** *[pause]* Yes.
*[Pause - laughter and unprintable comments from others]*
**Mike - Okay, who would you like to be if not yourselves?**
**Kevin** - Ned Kelly - he's my hero. Or Steven Berkoff.
**Bob** - I can't say - it's too dirty! *[prompts from the rest of the band]* No, I can't! Not on tape!
**Candia** - Kevin Gladwell - he's my hero!
**Geoff** - It's a difficult one. There are people I admire a lot, who I'd like to be as good as, but I wouldn't necessarily like to actually be them.
**Tony** - I wouldn't mind being a lady's bicycle seat!
**Candia** - *What?*
**Tony** - I wouldn't mind being a lady's bicycle seat.
*[general hysterics]*
**Candia** - Can you rewind that and, like, record over it?
*[more laughter]*
I've a feeling that bit's going in!
*[Mike - Afraid so!]*
**Mike - Anything else you'd like to say?**
**Candia** - I think he's said enough already.
**Tony** - Yeah, just buy our stuff, really.
**Bob** - Look forward to seeing you!

*The Australian distributor for Incubus Succubus is:*
***Rigid Records***
***P.O. Box 128, Bayswater,***
***WA, Australia, 6053.***
***Ph. (09) 345 5191***
***Fax. (09) 370 3054***



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# Creaming Jesus
## A Whirlwind Assault

Photos And Story By Mick Mercer

*Just as there are some bands that you can take a shine ton, so there are others who bring The Shining to you. Creaming Jesus are one such outfit, designed by seamstresses from a psychedelic morgue. Looking like brooding characters from a Dickensian nightmare, Andy and Tally (vocalist and bassist), sit like small cliffs inside a Kentish Town Pub. They are preparing to argue every point put to them with cheerful confusion and make some bizarre revelations. The most unacceptable of these appears shortly afterwards in the press. It seems that they bumped into that much loved bastion of virility, your very own Rick Alessi - I don't know his real name - from "Neighbours" who expressed an interest in working with them in some musical capacity (being a devout Industrialist himself) and they were either too drunk or too polite to refuse!*

*History-wise you must now stagger backwards as far as 1989 when the band, formed by Andy (vocals), Tally (bass) and Roy (drums) saw the debut "Nailed Up For Nothing" EP emerging through House Of Dolls magazine (now defunct). They signed to Jungle and released further "Mug" and "Bark" EP's. As members came and went around the original trio, 1990 dropped the first album, "Too Fat To Run, Too Stupid To Hide". "Deadtime" and "Ditchdweller" singles, a second album "Guilt By Association" and the new "Headrush" EP all follow, leading us up to this brand spanking new entity, with one single ripped from it, the cantankerous "Hamburg".*

*The fact is that with this album appearing many people are amazed they're still around.*

**Tally** - We did have a lot of people on the tour saying, 'We thought you'd split up!'

**Andy** - That's because we announced that we had split up.

**Tally** - I get really fucking angry! This is the only pro-fession where experience and years in the game is a fucking hindrance, like if you've done three years what are you still doing here? Doctors, tech-nicians....the more experience they get, the better they get.

*Shortly before recording the new "Chaos For The Converted" album, the band had been touring for ages and it wasn't a bed of roses they were sleeping on. Mario (guitar) initially became a problem child.*

**Tally** - It was quite funny because halfway through making the album he just stopped talking to us, and then we started leaving lots of his guitar off the recording, 'cos I was thinking when we get back, his influence would be too much missed from the album if we're playing it live. One song it was hilarious, we're all in the studio doing the new pop song. There's this middle eight where we're all doing this wanky clapping, the band, the producer's wife, the engineer....all in there and he's not invited....and there's this big glass screen. All of a sudden there's Mario's head in the glass looking at us! "What's going on 'ere?"!

**Andy** - All through that album, because we'd been touring and everyone's edgy.....Everybody was fighting against each other at that point. We got back to England and both guitarists left and....we got a couple of girls for a couple of months. They didn't work out. ***At all.*** One of them decided to change her name to Diesel, pulled a pair of leathers, moussed up her hair and put on a stick-on tattoo. We thought, 'Right, you're out! No way you're staying in the band!' Then Mario came back and since then everyone's gotten on really well.

*Why can't people get on when they're touring - the premise seems fairly simple?*

**Tally** - When you're intensely together, everyone's politics and inhibitions come out. If someone's talking a load of bollocks you can just walk away, but when you're stuck on tour with them you can't. It's like being married, you just wanna kick someone's head in for very small things.

**Andy** - It gets to the point where you just hate the way some people are breathing.

*Live of course, nobody is left breathing, If Creaming Jesus have one avowed intent it is to incinerate all present. I can understand this.*

**Tally** - At Cambridge, someone who's listened to all the records, said the gig, from start to finish, was like an assault, a whirlwind thing, which I thought was good.

*He's less than pleased, however, about a recent photoshoot where Andy had live leaches disporting themselves on his shaven skull!*

**Tally** - The leeches were fine but he'd have a shave for it. I didn't like that. He looked too clean.

*Where do you get leaches from?*

**Andy** - Medical leeches, you get them sent through the post, in a thing with silicon jell.

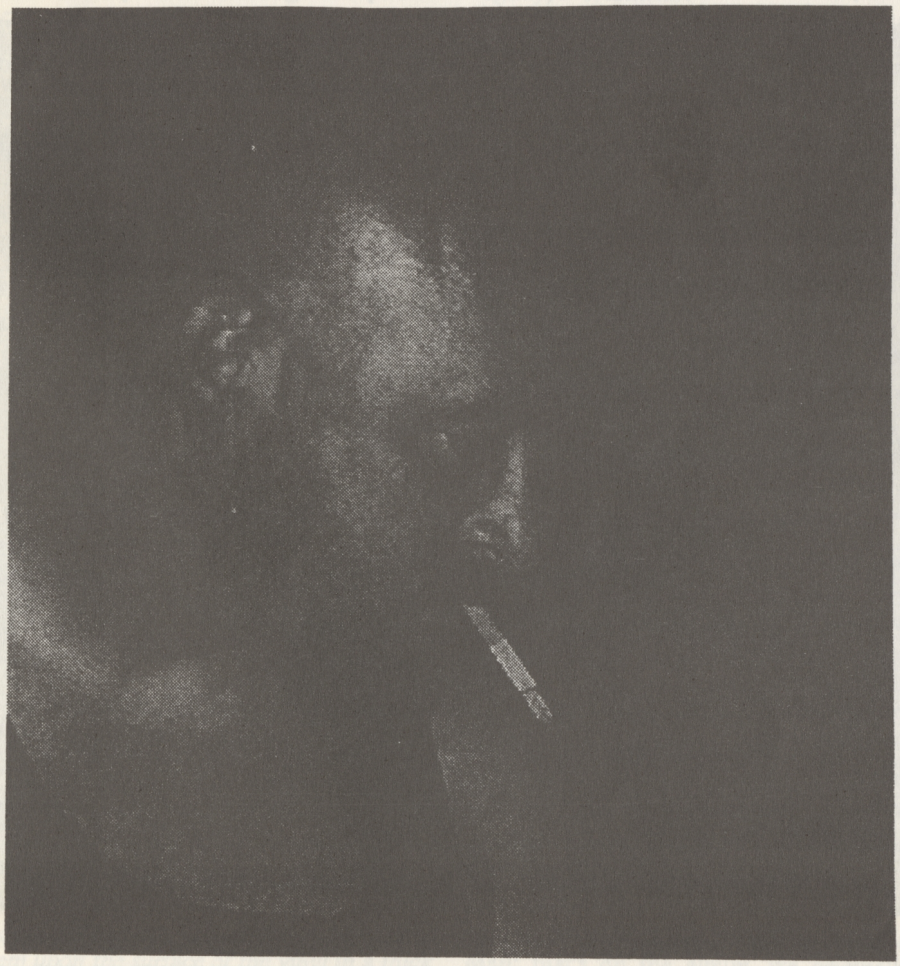
*And afterwards?*

**Andy** - I think they went to the zoo.

*And then the cinema?*

**Andy** - The original idea I thought, was to have some slugs going across my face. A bit more graphic.

*A metaphorical prize is available for the first*



*person to accurately guess what's on the CD's front cover. It seemed to me to be a corpse with a seriously scarred chest, where the person's head had been ripped clean off! Most onlookers agree. Andy reveals that it's actually and antelope's skull, viewed from above. A bit less graphic.*

*We begin investigating what this band really means to the boys. Most bands give up the ghost after only a few years.*

**Tally** - It's part of my life's structure. Whereas before, I was trying to keep a mortgage, out working like a cunt because I was the only one working in the band. I've just given the house back. It was 'do I leave the band and keep the house?'.....so I lost the house. now I've got a really great lifestyle. I do painting, I'm doing writing. It's a great life, apart from the money. All the members of this band who ever left or got sacked were sitting at home waiting for *it* to happen, and in a way they're in it for the wrong reason, for mass recognition off people. I get really pissed off with my parents. I'm onto my third kid now and they say 'when are you gonna get a proper job' and I want to kill them all. I've invested five or six years of my life into this band, never mind all the other bands.....and I work hours which they wouldn't even dream of, for virtually no money.....they would never contemplate taking a job that paid that little. When you put up the merchandise stall, we've got all those t-shirts and records and it's really impressive. My mum's got all the collection, all the videos - I say, 'well that's what I've done, been in bands since I left school. What have you done dad?' He's on the dole, just got his house, that's all. All the great artists and composers of past history, now renowned gods in their own fields, were penniless and scroungers.

*What continental artistic travellers of the past tended not to do was get caught drug-smuggling. Creaming Jesus added this to their CV last year. They made great friends with the Belgian police.*

**Tally** - He's got his penis pierced and there's all this howling going on!

**Andy** - They got everyone in the station to come along! Chucked in the cells, all separated into different areas in the town, in seperate cells all covered in piss and shit.

*Yum!*

**Tally** - My cell was covered in blood! I'm really angry.....a long tour, I'm waiting to get home and there's blood all over the walls. Someone must have gone cold turkey and been running into the wall - it was like someone had thrown a muddy football against it, y'know? I didn't dare lie down because for some reason I imagined me being asleep and licking the wall! So all night I sat there or stood up looking through the window. They took us to court the next day, an indoor football stadium, full of kennels, big enough for two people to sit in.

**Andy** - I'm sat next to this bloke going cold turkey.

**Tally** - I can hear Andy down this corridor - "Excuse me, can you go get him out? He's starting to scratch his skin off."

**Andy** - In the end they'd told us they'd impounded our van and equipment and it's two years probation. They kept all our gear, then charged us storage which was a bit of a bonus.

*But it's not all violence and degradation. There's a new girl in the band on violin, called Ffion (Pronounced Fee-on). Does such an instrument create problems?*

**Andy** - Not at all. Quite a lot of the things she's doing is what the rhythm guitar was doing.

*What does Ffion mean?*

**Andy** - It's Welsh. It means Foxglove but she'll probably kill me for telling you.

*That doesn't worry Andy because we're reaching his theory. Every band should have at least one, but this band has two. We'll get to Tally's dis-emboweling of religious history later. for the time being Andy has centre stage.*

**Andy** - I think you die and go back to where you were in the first place.

*Where's that then?*

**Andy** - Part of the whole planet. You just rejoin it.

*Well, why come into being?*

**Andy** - I dunno, I just don't think as soon as you're dead it stops. All of the world is interlinked and your conscious-ness goes back to the consciousness of the planet.

*It sounds rid-iculous - where is everything at the moment?*

**Andy** - I dunno, it must be like another dimension, like a mantle around it. Everyone looks at me like I'm fucking mad for saying that.

*Get away!*

**Andy** - Everyone's been here forever and they're always going to be here. I can't accept that when I die I stop.

*That's just vanity.*

**Andy** - Very probably. And ego.

*Tally's located a serious flaw in this idea.*

**Tally** - If there was something before you then, in your life-span, there'd be bound to be flashbacks of what used to be.

*Andy discovers a desperate get-out clause.*

**Andy** - It's probably such a different state you couldn't comprehend it.

*Andy isn't alone in unusual thoughts. Tally has recently begun working on a fantasy novel which certainly appears to have the right ingredients.*

**Tally** - I got the interest in the book in Austria, about two years back. I felt a lot of the books I read are crap and I could do better.

*Are you a regular writer?*

**Tally** - I used to force myself to do three pages a day, which doesn't seem a lot, but to me it's a fucking lot of writing. I do a page but because I'm not very good as spelling I put the word processor check on and print it out...The idea of the book becomes completely different and you get really personally involved with it, like you'd write a dialogue between someone and someone else and you think, 'God, that's so fucking good', or you read back and it's crap and you have to start again, and it's weird because I'm only about a quarter of the way through and I've got the plot, how it's going to end and the characters are real people. It's about this witch whose mother, a Goddess, gets raped by this sea demon. It turns out he's a prince stranded on a sea wreck, this Goddess comes to help him, he charms her, she has his kid and then finds out who she is, so she banishes this kid to the swamps of Tygun (?) and this little girl grows up with the swamp demons and becomes this fucking horrible person and all she strives for is absolute power. But Heintz The Wizard.....

**Andy** - Yay!

**Tally** - He's this obstinate fucking cunt. She's always trying to take over these domains of different consciousness, and he comes in and fucks it up at the last minute. She's heard about this Storming Stone, a warrior found it

in a great battle. Mortally wounded, he hid it in the swamps where she grew up. Her mentor, a crow called Mezling, comes back with this info - there's this power, you've got to get it. Heintz has to get these wreckers, a band - Creaming Jesus, going out to stop her. I can't tell you the end but she keeps going through these emotional stages, like she has to destroy people. It's quite violent. This witch, she seduces people, she's really good looking, shags them and turns them into objects that'll really show them up. So, this one guy, she'd turned him into a chair, so she's sitting on his face all the time.

*Quite.*

*So we've decided that Creaming Jesus are actually living virtual reality but what about the music? "Chaos For The Converted" is actually the strangest album I've heard this year. Produced by Dave Fridmann of Mercury Rev, at a barn studio called Sweetfish, in 'upstate New York' it marks an abrupt departure from CJ's murkier past. Time was when their musical ethos was a very abomination of desolation; at its centre was an unsavoury locality abandoned to mountains of refuse from metropolitan dustbins, strewn with decaying lyrical vegetables of the human variety as a screaming Andy targets these types and hammers them senseless. Foul smelling fragments of society's ills were mutilated and aired.*

*Creaming Jesus sounded like they were wretched creatures in rag and dirt eking out a miserable existence, as their combative sound extracted some of the more poisonous ingredients in the atmosphere, spreading them upon the surface of the vinyl in a thick scum of various and ominous hues.*

*(The above sketch is slightly, but only slightly, overdrawn.)*

*Now they've widened their capillaries and their cholesterol level has gone through the roof, from tense indie brawling, to an easy stealing of Big Black's ruptured spleen, even into the silkier areas of Prince! Their pop is perky, their hoarier moments horrible, and some superbly piquant experimentation with acoustic moods have you arching your eyebrows in initial distrust but succumbing to the mischievously soothing qualities.*

*It still suggests with its lyrical density that all involved are Irretrievably Doomed but what's wrong with that? Live there isn't yet the same delicacy.*

**Andy** - The reason we can't play a lot of the stuff live as it is on the album is there are so many overdubs. The time before, with the producer we were using, we'd go in, rehearse the songs, play them as we do live. Do very few overdubs, if any at all.

**Tally** - But, I disagree with that, see? I think that's a load of bollocks Andy, by the way.

**Andy** - This time he opened our eyes to it. He said, 'Right, why don't you stick a bit of this on, a bit of that on?' I was playing a little kiddies xylophone at one point.

**Tally** - I still think we can do the numbers, but it's what a live set is to the recordings. That's the main thing. On 'Roadman' you've got the rumbley part, then it goes into this surreal passage of emotions in Hell, and we were doing that live and it just felt....wrong. It just felt so corny. That was done in one hit and the more you do it, the reason you done it for, becomes crap.

**Andy** - Also, with the version of 'Painted Man' that's on the album, we originally recorded it with masses of guitar, huge mass of noise and when we mixed it we dropped every guitar except the acoustic one.

**Tally** - By the time you've written, rehearsed and recorded songs you fucking hate 'em! The first time we recorded 'Painted Man' we thought it was brilliant but then it just felt so cock rock at the end of it.

**Andy** - We stripped it down. I quite like the way it is with just congas and the acoustic, especially with the theme being about Jeffrey Dahmer, it makes a nice juxtaposition, because it's a really soft gentle ballad and what it's about is something really nasty.

*How difficult is it to do the slow ones?*

**Tally** - Halfway through you feel everyone's really bored, this is so slow. Then it's a shock when you finish it, people clap! They're really into it.

*If you hate it when you record it, what do you think of it now?*

**Tally** - I love it again. When we got back to England I played it non-stop for two weeks, to everyone who came to my house, three or four times. I won't even let them talk. Even when they say, 'Oh, I like that...' ssshh, ssshh, ssshh. Then I hate it I've played it so much. I heard 'Headrush' for the first time two days ago since we first recorded that. When was that?

**Andy** - Two years ago.

**Tally** - Thought, this is fucking brilliant! There's also always new songs queuing up to come out. I'm really bored doing the new album now, just wanna do the next one.

*Naturally there are still problems. This album is so majestically different to what people, particularly the press, would expect, that it would be nice to imagine people heaping praise upon it, but will people bother reviewing it in the first place?*

**Tally** - Bill Fridmann and Rhys, this 27 year old millionaire who owns the studio, they think this is fucking brilliant and it's hard to explain to them that record companies don't want our music because of the profile we've got, or the name or whatever, it's not a very commercial direction for them to go, because there's millions of bands where there's easier routes for them to take. These people who get signed to Sony and get all the money - I'd be frightened every time we made an album in case that was the end of it. I don't think many of the big indie labels would touch us as well. The band itself, apart from the financial burdens we've got, are fucking happy as fuck.

*That's obviously a technical term. Did where you recorded feel like real serial killer territory?*

**Tally** - Ed Gein country. In the town of Argyle there was just one mall and we'd walk in every day and get our food. We'd load our own bags, which you don't do in America and that really freaked them out. One night we went into a the only restaurant in the village, walked in and....everything stopped - waiters, plates....staring at us standing in the doorway. Obviously they were full up that night, we weren't allowed in.

*What did the average American youth make of you?*

**Andy** - Stayed away from us. The only problem we had was that bat flying round the studio that we thought was rabid.

*They got quite a buzz from New York, (although feel London's more violent!) but musically?*

**Tally** - Crap! You'd pack in being a music journalist if you went there. There's hundreds of bars in Greenwich Village. A bit like Camden, every bar is next to another bar and every bar has got five bands on, and they're really, really fucking crap.

*Enough of that. Let us root about amidst the squalor of Andy's lyrics. He stares at the CD sleeve at my goading.*

**Andy** - They're all pretty negative looking at them and I don't feel like that all the time! 'Take A Look Around was just one person I was so ashamed to be stood next to, people thinking 'well, you must be like him because you know him and these are his attitudes' and it was really grating on me so I had to get it out somehow. 'River Techa' is quite a poignant one, about a nuclear waste dump in the Ural mountains, they just chuck untreated waste in the river saying, 'Don't stand on this bridge, you'll get radiation'!

*Which is the set of lyrics nobody will ever get?*

**Andy** - 'Transcendental Maggot'? That's based upon that book 'Geek Love'. Have you read the book? It's a circus family and the mother, when pregnant, takes loads of drugs to guarantee the children will be deformed, so they can be circus freaks and they'll always have a job. She thinks it's more of a gift.

*Giving them a start in life?*

**Tally** - My wife has a baby in November and she's reading to it at the moment, and one night she watched Alien and woke me up screaming. In Aliens 2, when she's laying all the eggs....well there's Sue, on the ceiling, laying all these eggs but she's laying all these deformed kids in the room!

**Andy** - 'Shape Shifting And Facedancing', being brutally honest, it's a list of all the drugs that we took at Phoenix last year. Superman, Penguin and Strawberries, they were all blotters. White Doves was E.

*Tally snorts contemptuously.*

**Tally** - Andy's into love drugs at the moment. He's very loving.

**Andy** - 'Hamburg'....was more of a diary. We were supposed to be playing Hamburg, went to see Nick Cave and got back far too late to our gig, did about fifteen minutes and got stopped by the police. Too noisy, too late. 'Roadman' is about.....standing next to the road. 'Blind'....the lyrics mean absolutely nothing. I was pissed out of my head on Vodka in the studio, couldn't remember what I was meant to be singing, so I was slurring, and I think it actually does come across. Haven't got a clue what 'Quiet' is about. Tally wrote the lyrics.

**Tally** - I'm trying to remember.

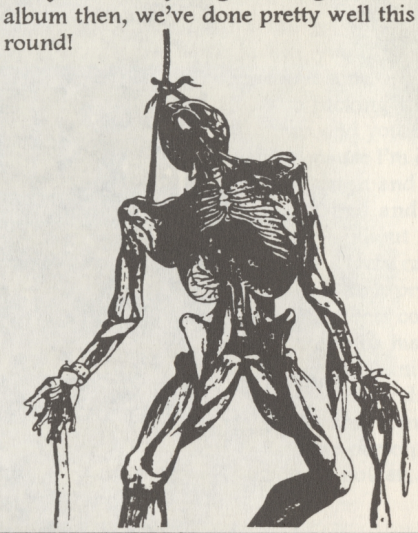
*This is encouraging!*

**Tally** - Which one's 'Quiet'? Oh, it's about a priest. It's about anyone in that situation, contemplating what a waste of life, dedicating a life to a pointless cause. I'm getting into these amazing facts that are coming out about Jesus being in the House Of David and he was actually the King of the Jews. The Romans put Herod on the throne because he was a lackey for the Romans and Jesus was a political fighter.

*Another religious conspiracy theory?*

**Tally** - It is, all these documents found in France in 1940. The translations from Greek were wrong, and they've taken the time to do it again. It was Jesus of the Nazarenes, and the Nazarenes were like the IRA. The only time you got crucified in them days was as a terrorist, to stop other people doing it. And crucifixion's x-shaped. Constantine started wiping out all the religious sects once he got into the sun gods and the way the Christians survived was they went along with him and changed their religious day from a Saturday to a Sunday. I was just thinking about all these monks sat around.....and me dad ending up with nothing.

**Andy** - Our only religious song on the whole album then, we've done pretty well this time round!

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# Bondage Chair

By Sade

Welcome to the first of what shall become a regular section in this here magazine. Azriel has made the godly (goddess-ly doesn't really work, does it? - Ed.) decision to allow me a page all to myself, so to abuse this privilege and to frighten off the readers, *here I am*!!! (Do you really believe I will allow you to run rampant, without me keeping an eye on you? - Ed.)

Expect whatever you want, because I *will not* deliver. I'll write about *what I want* you to *know*, and *you will read it* just because you cannot help it.

Okay, let us begin....

This issue I am going to look at some local labels that are helping local bands release material. These labels are run by people just like yourself, people that play in bands, people that feel that supporting one another will create a healthy and self supporting scene, and this is exactly what we need!! Australians supporting Australian talent!

Now, I know this sounds tossy but it's true, because if you people out there don't support local artists, then *how* can you expect the rest of the world to take us *seriously*?! Just look at the U.S.A. for example, they're 110% behind anyone American, flat out and arrogant, and that's why the bands from there are huge, it's not because they're any better, it's because (population differences aside) they get home support! Local stations, local television, local money and local support all pumped into local bands! What do we have? Local radio plays something like 30% Australian, and of that 30%, 29% is golden oldies or manufactured egos copying American or European acts (Say, does the word "Silver-chair" spring to mind here? - Ed.). Wow, thanks for nothing guys

Next up television. Well, besides **Channel 31**, *nothing* supports local independent acts!! So, that's zero out of two.

Money's next, who's getting this? G4? Molly's latest plastic band? I really can't see any money being pumped into finding and supporting young/new original acts. If you can, then please write and let me know!!

OK, finally, local support. It's starting to happen on an underground level, and this is where we find fanzines; (these, just like this one, are offering radio-nightmare/original acts a avenue for exposure). Fanzines are, in my opinion, great. It shows people getting off their butts and supporting what they like. Some worth looking out for include: Mortal Thoughts (Perth), Cybornetic Masturbation (Vic.), Woozy (Vic.), Resistant Harmony (Vic.), Carnage (Vic.), Ex Cathedra (NSW), Crown of Thorns (Qld.), plus heaps of others that number too many to mention here. Buy them so they may continue.

Also on the local support side is a show on **Channel 31** called **"Metal Vision"** that has 70% Australian acts, with interviews, live shows and information of what's happening. This views fortnightly on Tuesday nights at 10:00pm. (Plus **"Theory Of Everything"**, which features 100% local material, every Tuesday at 7.30pm. - Ed.)

Now to the labels. (Wow I get side-tracked!.... *[Oh really? I thought that was me?! - Ed]*). Okay, first up we have **Cybercore Records**. This label has been together for about 12 months and have released a compilation CD called **"Cybercore Vol. 1"**. It includes bands like: Soulscraper, No, Foil, Life Drill and Ragewar. The label is looking at licensing this CD, and others, overseas and word has it that they may have already tied up a deal. **Cybercore** plan to release Vol. 2 later in 1995, but in the meantime a techno compilation titled **"Human Face of Techno"** is due for release in late January. This will include David Thrussel, Brian Canom, Q Control, Spine Of God and more. So look out for this!

Next up we have **Punctured Lung Records** who have just released a compilation CD and 20 page booklet titled **"Re-Evolution"**. This CD includes 71 minutes of noise, with bands like Dogmachine, Discordia, Crimson Boy and Substatic included. **Punctured Lungs Records** hope to have their releases available worldwide and are, like **Cybercore**, looking at licensing overseas. **Punctured Lung Records** also have plans for a number of releases over 1995 so keep your eyes open. The next release will **Discordia's** debut CD **"Living Dead"**.

Another label that is supporting underground Australian acts is **Deported Records**. They have a compilation entitled **"Sounds of Ordinary Madness"**, which has bands like Christbait, Blood Duster and Beanflipper. It also comes with an A4 booklet. **Deported** specialise in hardcore and grind, and are extremely independent. **Deported's** next release is **Beanflipper's** debut album.

One other label to look out for is **Left As In Sinister**, who I don't know all that much about. I do know that they have a CD about to come out entitled **"Candles and Intrigue"** which will be a compilation with bands like Dogmachine, Ostia, Substatic and other Gothic/Industrial acts from around Australia.

So, now you know that people out there are trying to kick start the Australian Music Industry, why not do something crazy like buy a local release or go see a band or even *purchase* a local zine! It all helps.

Well, see you next year. Send hate mail (Don't encourage them, Sade - Ed.), CD's, demos, information, whatever, etc, (dirty underwear? - Ed.). Direct all correspondence to: **Bondage Chair, C/- Dark Angel.**

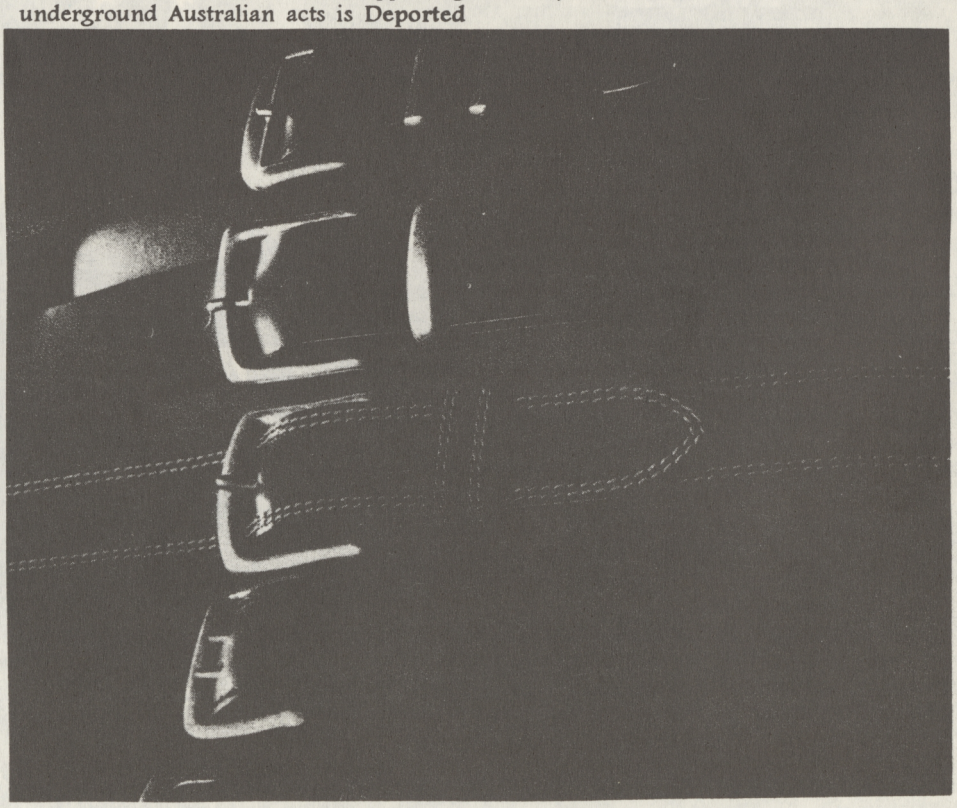
Addresses of the afore mentioned labels are as follows:

Cybercore, PO Box 1082, North Fitzroy, Victoria, 3068, Australia.

Punctured Lung, PO Box 383, Richmond, Victoria, 3121, Australia.

Deported, PO Box 4141, Richmond, Victoria, 3121, Australia.

L.A.I.S., PO Box 59, Sylvania Waters, NSW, 2224, Australia.



# Def FX

## -Positive Elements-

By Gilgamesh

Most people would probably be unaware of the mutations happening in the Def-FX camp. The disparate musical elements that make the band are stretching out into each of their extremities, while more visible features, ie., their image, their stage performances and their lyrics continue to mature.

In short, regardless of any previously held opinion, this is not a band to be taken lightly.

On a dreary Monday afternoon I was able to talk to Fiona Horne (vocals), about the present changes and future plans, with the odd interlude about violence at gigs and various other bits and pieces. Let it be noted: talk to anyone who has met Fiona and three words will always be present: down to earth. Affable, approachable and polite, if she has a rock star ego then she keeps it in a road case between shows.

I decided to start with observations I made of the band during their performance; when the band first came out, several years ago, they seemed to be one big conglomerate: three skegs and a singer, all head-down-hair-in-the-face-don't-make-eye-contact, whereas now they seem to have more separate identities. Sean (samples, noise and 'rapping') seemed like a post-rave mad scientist, Larry the bass player (who I mistakenly called Basha, who had left some time ago) seemed very Zen, not moving a muscle more than he had to but also never missing a note, whereas Dave, the guitarist, seemed to be incredibly serious but at the same time not afraid to be off-the-wall. I asked her, offstage personalities aside, whether this was a fair enough appraisal of the roles within the band and in the performing and recording processes.

*"I don't know, it's hard to make that assumption based on what you said then. I guess the band now is more of, ironically enough, a unit than it ever was; there's a lot more internal harmony in the band now and I think that's reflecting....'creatively' in a sense.....it's a much more harmonious process to write the music now than it was in the past. Larry [doorbell at my end; two complete strangers are led around my house in an effort to sell it to them], has always been in the band. He was....He used to..."*

He was the invisible member, quoth I remembering an interview in Rolling Stone two years ago.

*"Yeah, but he was by no means the 'brains' behind the band, in the sense.....I mean, people make this assumption that he was, like, the one responsible for all the programming, which is not true. He is the programmer but it was Sean's ideas that Larry put onto computer; Sean invented quite a unique way of working/using the Cubase sequencer and, with Larry pushing the buttons, Sean made his ideas into an actuality sort of thing; Sean and Larry work closely together in the programming area. Sean also works with Dave on the guitar stuff, but Dave also writes his own things as well [our paranoid dalmatian starts barking] and essentially I write my own lyrics, my own vocal melodies and decide how I function within the group in my own way, but I also work closely with Sean too. So I think the lynchpin of the whole project is Sean, but by no means does he write the music. It's very much a group effort with everyone putting in their own integral parts."*

I share my observation about the electronic side of the band - that it used to be very straight forward Techno, [whereas] now I say it's more developed, in that the ideas are more extreme in terms of the trance and ambient elements.

*"I think we're always seeking to explore the parameters we set for ourselves in any given genre, perhaps. I guess the music now, is less creatively compromised than some of, say, how the first album was. The earlier EP's had a fairly sort of.....we didn't hold back anything. When we signed with a major we were under a lot of pressure to provide them with a certain type of product and we still tried as hard as we could to create our own thing, but we were censored in many ways, and not only with them literally saying 'We don't think you should do that', but also we wanted to do the right thing by everyone, and I think that some of our music was watered down in that process and we've got to the point now where we realise that attitude doesn't.....it isn't necessary, it's like, you just do what you want to do. I think everyone has to go through that period of...."*

Growing?

*"Learning. Learning how to focus within the music industry, because it is a very weird kind of thing; it's not particularly....it's not conducive to open creativity....I think you might have picked up that the music was fairly 'safe', it was like, I think we were just trying to make it fit into a certain...."*

Niche?

*"...thing that was expected of us and we were in danger of caricaturing ourselves at that point and we've stopped doing that....Y'know, we operated with blinkers over our eyes for quite a while, but there was a lot of internal turmoil in the band; we lost two members, did three tours to America, there was a lot of heavy shit going on that stopped us actualising our potential as far as writing music, I think we've always put on great performances* [at this point the dalmatian, put into the car so that he can't bark at people looking at the house, sets off the car alarm; Fiona puses for a second and then continues unphased] *but I think, songwriting-wise, we were compromised a*

*little bit."*

I move over to the subject of gig violence, commenting that, at Livid, the problem was with both the security and the crowd. I ask whether, in her opinion, violence is a big problem at gigs.

*"Well, I said during the performance that 'by being up here, by performing here we are condoning this violence'. And I left the stage at that point. Maybe that wasn't made clear enough, but I did leave the stage because of the fact that a bouncer had just rammed someone's head into a steel support rod of the stage, and short of me jumping in there, all I could do is walk off in protest to make a point.....I know that a few people up the front noticed that and it was relevant, but, it's like, sometimes I said during the show 'Is this sort of violence necessary? Stop it!', and they did stop beating the guy around every time I said that.....I think that the people who are organising these events should brief the security that they're there to provide a service, which is to protect people's lives, not to use them as punching bags to get their own male aggression out. I've been abused by security staff at a few places for making a stand about it, and a place in Adelaide, where the security were particularly violent, I made a big speech at the end how they were there to provide a service and have everyone have an enjoyable evening in safety.....and their actions were....I had some huge, sweating security manager in my face saying to me I was an, what was it again? An antagonistic little bitch, or something like that, but I made it very clear that they were there to provide a service and it was also the audience's job to respect the service they provided. I think that sometimes it's just too much."*

LARRY VAN KRIEDT FIONA HORNE SEAN LOWRY DAVE STEIN

Both onstage and offstage there seems to be a lot of positive energy emanating from the band.....

*"That would be a nice thing that you could pick that up....I know that lyrically I explore a lot of metaphysical themes as much as....though with "Post Moronic", our latest release, I made the decision to be very literal and quite political about my opinions and observations, but in earlier material and in future material, I've always drawn from an esoteric lyrical base, because that's the way I think, so it makes sense to put it down on paper like that. But...yeah, we've always focussed on the more positive elements of being alive, rather that the kind of redundant, self-destructive modes of operating that most humans succumb to; are encouraged to be like."*

Has the band considered using a live percussionist?

*"Possibly live indigenous percussion, but not a drummer as per such, no".*

I had meant a 'percussionist', more in a Neubauten vein. I rephrase and suggest someone who'll compliment the beats.

*"Oh yeah, sure, I think we're doing a show in Sydney with the Intania [?] percussion jamming along. We don't really draw the line at anything, half the time we're limited by costs and space and stuff, it's like, we can't afford to take people on the road with us to do things like that but if we ever could we would. Including back up singers; I'd love to have some female voices doing some stuff that I can't do when I'm performing because of the way I throw my head around; it's impossible for me to hold a smooth note sometimes. But, you know, they're all just thoughts for the future, at the moment we're limited with how far we can take it, in that respect."*

I make the observation that Sean's 'rapping' avoids the cliches of rap-like-plague-, that is the 'bitch-ho-yo-ho' type of banter.....

*"I've never really thought of Sean as 'rapping'; I guess I've always thought of him as [doing] spoken word, a rhythmical spoken word. No, he doesn't employ the usual constrictions of rap."*

The signal processing to me suggests 'Rape And Honey' era Ministry. On this basis is he coming from a different tradition entirely?

*"I think Sean's initial impetus to do spoken word stuff came from a fixation with Public Enemy and Mark E. Smith. Mix those two up together and you get something like what Sean does! Public Enemy don't succumb to a lot of 'Yo's' either!*

Haven't you been working with Nick Launay?, enquire I.

*"We worked with Nick for 'Masses Like Asses' and 'Mask' on the 'Post Moronic' EP. That was really good.....He's really ingenious and really enjoyable to work with. He keeps real hours; he works from 11am to 11pm, doesn't do drugs, doesn't smoke cigarettes, he's really pleasant to work with. But at the same time, we learnt a lot from working with him but we couldn't afford to use him for the whole album. Just can't. So we're looking at doing as much as we can ourselves.....We're going to do that in November, hoping to release the first single off [the album] in early 1995. After this tour we're releasing a few videos for 'Post Moronic', so hopefully that will keep people's interest up while we go into the studio and record. We're going to England next year, then America and then back to Australia. Just keep flogging away and hopefully it will break in a huge way...."*

I decide to wind up by asking if she's heard of the UK band 'Senser'.

*"Senser I've heard of, but I haven't heard them".*

I explain that she would probably find them interesting, since they are the only other band I can think of that offset male rapping [spoken word?] with ethereal female vocals and metallic guitars, that also perform trance-ambient stuff.

*"I guess it's sort of weird, but I really want to go to Europe and England to show them that we've been doing this for quite a long time. I just hope we get over there and make an impact on our own terms before we're seen to be plagiarising something, when we actually aren't. I'm hoping Senser aren't too much like us".*

Whoops, I feel like I've just said to a teenager, who is fighting to be original and independent, 'Wow! I saw a guy with green hair, an eyebrow-ring, painted nails and torn pinstripes just like you'. I explain that Senser have been visible in the UK press for (at an estimate) the last two years, whereas Def-FX have been around for.....

*"Four and a half years. I mean how similar to us do they sound?"*

I explain that they're conceptually similar, but the vocals are more directly related to rap.....

*"More Yo! Yo! Yo!'s?"*

More in terms of Rap rhythms.

*"I guess one of the differences with our music is, though we're playing a form of Techno, there's very much individual personalities in the band.....it's not like 'Oh yeah, let's just up here and stand still and play'. We very much put on a performance. I like to think that that is one thing that's unique about us; all those years of playing in pubs, taking that [type] of music into an environment that was initially very hostile towards us and winning it over....."*

# Scrawl Junkies

## Books & Graphic Novels Etc.

SANDMAN

## a game of you

### NEIL GAIMAN

**"Sandman: A Game For You"**
**(Titan Books, 1993 Graphic novel, £9.99)**

This volume collects issues 32-37 of Sandman in a complete, and intricately structured, story together with an introduction by writer Samuel Delany, that fully merits the tag of 'graphic novel'. This is no mere comic, even a 'story with pictures'. Instead, as in the best form, and Gaiman's mastery of it in particular, there is a satisfying and complete inter-dependence of text and artwork, a story embedded within it's own illustrations that, as Delany observes in his introduction, "covers just about the range of what comics can do".

*A Game Of You* is a tale within a tale; a dream within a dream, the nested layers of descent through story and dream elegantly rendered by both Gaiman's prose and the collaboration of some six artists, the whole wrapped in Dave McKean's enigmatic and distinctive covers.

We start deep in the dream: a death in the snow, and cryptic references to an endangered princess, the Tantoblin, and the Children of the Cuckoo.

And cut, almost immediately back to run-down New York brownstone apartment where Barbie is rudely awakened from dreams by flatmate Wanda: flame-haired and dyke butch (or something other?) in fetish leather and thigh boots. And then Wanda's quick tour of the other members of this apartment and the tale, the lesbian couple Hazel and Foxglove (butch and punk-cute respectively), bespectacled bookish Thessaly, sullen George, none of whom turn out to be what they at first seem.

Once initially established, the divisions between the 'real' world, Barbie's escapist fantasy dream world and the Sandman realm of Morpheus - each in its own distinctive tone and style of artwork - soon begin to break down. The Tantoblin, a huge, hairy talking beast from Barbie's dream realm, is gunned down by police on the New York streets. Then George tears open his chest, to loose a black flock of crows over the apartment and its sleeping inhabitants.

The story (stories) that unfold from this mix of dream and magical realism are as complexly interwoven and plotted as any text novel, and given an added dimension by the roster of artists and switches of style. A reservation only in the unfolding depiction of Wanda, whose appearance between sections segues from initial butch leather-queen drag to a more feminine delineation, even as her real identity is revealed as moving in the opposite direction. It's that trick that, in this instance, text may be better able to carry off than pictures; our mental image of Wanda would then shift through gradual revision and we would look back on her later with new eyes, rather that being confronted with the stark disparity between the opening and later panels. It is difficult to present effectively such an ambiguous character within such a short span of words and pictures. Gaiman et al make an attempt to push the form to the limits of what it can do, and while it doesn't quite fully get there, it is the reason that *Sandman* stands head and shoulders above the majority of the field. It remains, along with the earlier, and exemplary, *The Dolls House*, still one of my favourite collections of the *Sandman* stories. Most highly recommended.

eSJay

### Poppy Z. Brite

**"Drawing Blood"**
**(Penguin 1994, £5.99)**

This is recognisably a Poppy Brite novel and sort of a sequel to *Lost Souls*. It is set, again, between the exotic French Quarter of New Orleans and the small-town South Carolina population of Missing Mile. And, again, everything seems to be overgrown by the ever-present kudzu. This time, however, there are no Chartreuse-swigging vampires, the odour of dope replaces that of clove cigarettes, and Steve and Ghost are present only by reputation.

Instead, the novel starts in prologue with Trevor, five year old son of a failing comics artist who settles his family in Missing Mile and then, one drunken night, leaves Trevor as the sole survivor of a family slaughter. Twenty years later, Trevor has inherited his father's talent, a complete aversion to alcohol, and a headful of nightmares, and finds himself drawn back to Missing Mile and the 'murder house'.

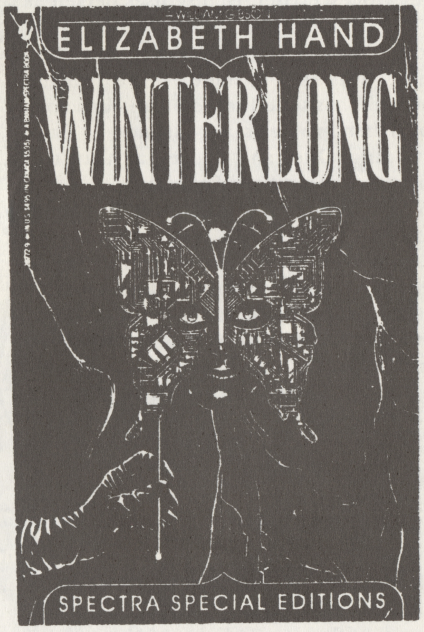
In New Orleans, Zach has taken his at hacking too far and finds a warning message on his terminal. He loads his car and flees, randomly northward. Right into South Carolina and the nowhere town of Missing Mile.

After a patchy start (are five year olds *that* precocious?) and the obvious improbability that these two will encounter each other in a small town in the middle of nowhere, *Drawing Blood* picks up speed and strength. Brite is an unashamed romantic, and has an almost Pre-Raphaelite fascination for beautiful and tragic boys. Both guarded and mistrustful at first, Trev and Zach are soon entangled in each other's lives, and then bodies. Both bring their own danger to the relationship. Zach has the Feds on his tail, but what is hunting Trevor through the blood-soaked fabric of the house is of a different, and deadlier, order than agents in sharp suits and mirror-shades. When Zach scores a handful of mushrooms from a band at the club, Trevor decides he has to enter his father's nightmare realm and settle his dreams once and for all.

While *Lost Souls*, with it's Gothic vampire chic, looked set to establish Brite as a cult author, *Drawing Blood* shows she can write with considerable power and evoke a strong sense of menace and horror.

Maybe her next novel will show that she can also write some strong female roles.

eSJay




### ELIZABETH HAND

**"Winterlong"**
**(Bantam Spectra 1990, 442 pages $5.95)**

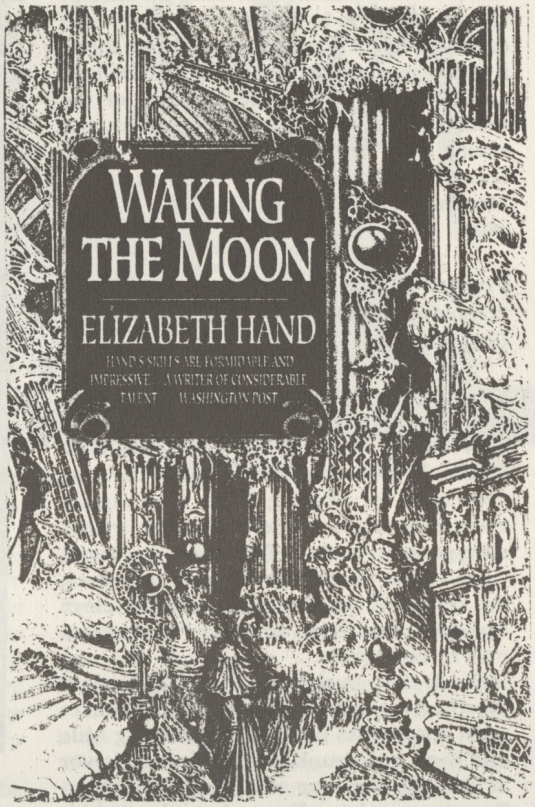
"Hang the boy and raise the girl" runs the refrain throughout Hand's first novel, "Winterlong". Hand's tour de force debut is loaded with rich mythic imagery of gods and demons incarnate, of possession, multiple personalities, twins and disguises. The writing is dense and poetic, weaving a rich baroque mixture of fantasy and science fiction where deadly, beautiful gods haunt the ruined cities and survivors of the viral apocalypse of the 'rain of roses'.

Wendy Wanders is an enthusiastic empath at HEL, the Human Engineering Laboratory. In a

forbidden experiment with her supervisor Emma harrow, she becomes possessed by the deadly image of the Boy In The Trees, The Hanged God.
Raphael, her separated twin, is the Beloved of House Miramar, a beautiful prostitute. When he accidentally kills his Patron, he flees into the forest and an encounter with the feral cannibal children, the lazars, who take him to be their god, puissant Baal, the Gaping Lord.
Margalis Tast' annin, the Mad Aviator responsible for the devastation of the 'rain of roses' has meanwhile termed himself the Consolation of the Dead, and lord of the lazar children. From his stronghold in the Engulfed Cathedral, he sees in Wendy and Raphael an opportunity for the final destruction of a ruined civilisation. These three aspects of the god of death are drawn towards each other and a climax that will be played out amidst the carnage of the Feast of Winterlong.
It is a stunning first novel, rich and decadent. Hand shows a fascination with the evocative power of names, particularly in the multiple aspects of the Lord of the Dead, the Hanged Boy, Baal, the Gaping One. The confusion of androgynous twins is a theme that runs throughout, between Wendy and Raphael, Emma Harrow and her dead twin brother Aidan and Wendy's fellow inmate at HEL, the cross-sex twin personality Anna/Andrew. Wendy pushes multiple gender confusion to the limit after she escapes from HEL and joins a troupe of travelling players in the guise of Aidan, and finds herself playing the role of Viola who in turn disguises herself as her own twin brother Sebastian in Shakespeare's 'Twelfth Night'. And when Wendy appears onstage in a hastily improvised costume that is an unconscious echo of her brother's appearance as Baal, the Gaping One, she causes a near riot among the superstitious Paphians.
It could be desperately confusing, but Hand plays this with skill and a verve for exotic and evocative images, some grand Gothic set pieces, and an ever-present undertone of menace and danger. An ambitious, extraordinary first novel that marks Hand from the outset as a writer with the imaginative power and dramatic flair of authors like Storm Constantine and Tanith Lee.
eSJay.

## LITTLE DEATHS
**Edited By Ellen Datow**
**(Millennium 1994, hard cover, £16.99)**

With a subtitle like '24 Tales of Horror and Sex' what more could any Goth with a taste for the darker side of literature want as a book for bedtime?
As fiction editor of 'Omni', the anthologies 'Blood Is Not Enough', 'Alien Sex', 'Snow White, Blood Red' and 'Black Thorn,White Rose', and co-editor of the indispensable 'Year's Best Fantasy and Horror', Ellen Datlow has been responsible for finding and publishing some of the best dark fantasy and horror stories around.
It's an impressive line-up. Clive Barker, Lucius Shepard, Kathe Koja, Pat Cadigan, Lucy Taylor, Nicholas Royle, M John Harrison and rising star Joel Lane share honours with Ruth Redall and Joyce Carol Oates and others. All the stories follow, sometimes in a rather oblique fashion, Datlow's twin themes and for this anthology and the idea of John Donne's Little Death, 'la petit mort' of orgasm. Within this broad remit the stories range from the haunting and enigmatic 'Elizabeth Aveny Return To Stepeny In The Spring' by M John Harrison to the visceral and disturbing 'Lover Doll' by Wayne Allen Sallee and Lucius Shepherd's 'The Last Time'. It becomes difficult to pick out individual stories for special mention, but those above, and others by Lucy Taylor, Kathe Koja, the 'Serial Monogamist' by Pat Cadigan and the androgynous menace of Kelly Eskridge's 'And Salome Danced' are among the high points. The only slight disappointments, perhaps, are Clive Barker's 'On Amen's Shore', whose traditional fantasy setting sits oddly among the dark fantasy and magic realism of the other tales, and Barry Malzberg's short and overly oblique 'Sinfonia Expansiva'. But these are slight lapses only, and only in the face of such strong competition and a number of outright gems.
What more could you want? 25 tales, perhaps? Oh, come on; You're just being greedy now.
eSJay.


WAKING
THE MOON
ELIZABETH HAND
HAND'S SKILLS ARE FORMIDABLE AND IMPRESSIVE... A WRITER OF CONSIDERABLE TALENT WASHINGTON POST

## Elizabeth Hand
**"Waking the Moon"**
**(Harper-Collins 1994, £5.99)**

Hand's fourth novel shares some of the same territory as her ambitious debut, *Winterlong*, and it's two sequels *Æstival Tide* and *Icarus Descending*, although it is set (more of less) in a more recognisable world of our own, and is scored with a grittier realism and an edge of wry, dark humour.
The sleeping Moon of the title is the Eternal Goddess, Othiym Lunarsa. Her awakening has been watched for and feared by the ancient Benandanti brotherhood, and particularly by Balthazar Warnick, Professor of Magic, Witchcraft and Religion at the Divine - more formally ( and a little improbably) The University of Archangels and St John the Divine.
Magda Kurtz, archaeologist, alumnus of the Divine and Benandanti renegade, uncovers an edged crescent pendant, the lunula of the Goddess, in a sacrificial site in the remote Balkans. When Magda comes under the influences of the lunula, the expedition ends in disaster and the first of another round of sacrifices.
Our heroine is Katherine Sweeney Cassidy, whose first day at the Divine and Balthalzar's class introduces her to the beautiful and crazed Oliver, the elegant Angelica and the slobbish, chain-smoking Little Joe. She finds herself immediately drawn into the deadly internal power struggles of the Bernandanti at a faculty party for the Divine's 'special' students that ends in Magda Kurtz's murder and Angelica becoming the new order of the lunula.
Sweeney avoids classes to accompany Oliver on a wild, self-destructive and impossibly charmed binge of drink, drugs and forays through the seamier quarters of the city. Angelica, in contrast, pours herself into her studies with increasing seriousness.
The whole thing comes apart at the end of term weekend retreat for Balthazar's students. A night-time party ends in a magical vision of Angelica as avenging Goddess, another death, and Oliver's horrific self-inflicted injury. The term ends in tragedy, with Sweeney leaving the Divine, Oliver in hospital and Angelica's disappearance.
To resurface, many years later, as the leader of a new, and disturbing, cult of the Goddess.
Hand treads a fine line throughout *Waking The Moon*. The magic of the Goddess is both powerful and seductive, even in its darker aspect. Nor are the Benandanti clearly set as either patriarchal villains or benign protectors. But what might have become a symbolic power play, with its images of magic, ritual sacrifice and dark, threatening angels, is firmly grounded by the pain, fear and confusion it brings to Sweeney and those around her.
While it shares something in its mix of supernatural menace and magical realism, Hand is less overtly romantic here than Poppy Brite's *Lost Souls* (although Brite's recent *Drawing Blood* comes close), less wearingly moralistic than Jonathan Carroll. If she has a fault, it is one that started in *Winterlong* but works less well here, in the piling on of names and invocations, (here to almost every known incarnation of the Eternal Goddess) which quickly becomes unwieldy and wearing. But, this aside, this is Hand right back on form with her strongest novel yet.
eSJay

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*Submissions for book reviews are always welcome but, if possible, please provide us with a xerox/photostat of the cover to accompany the review.*

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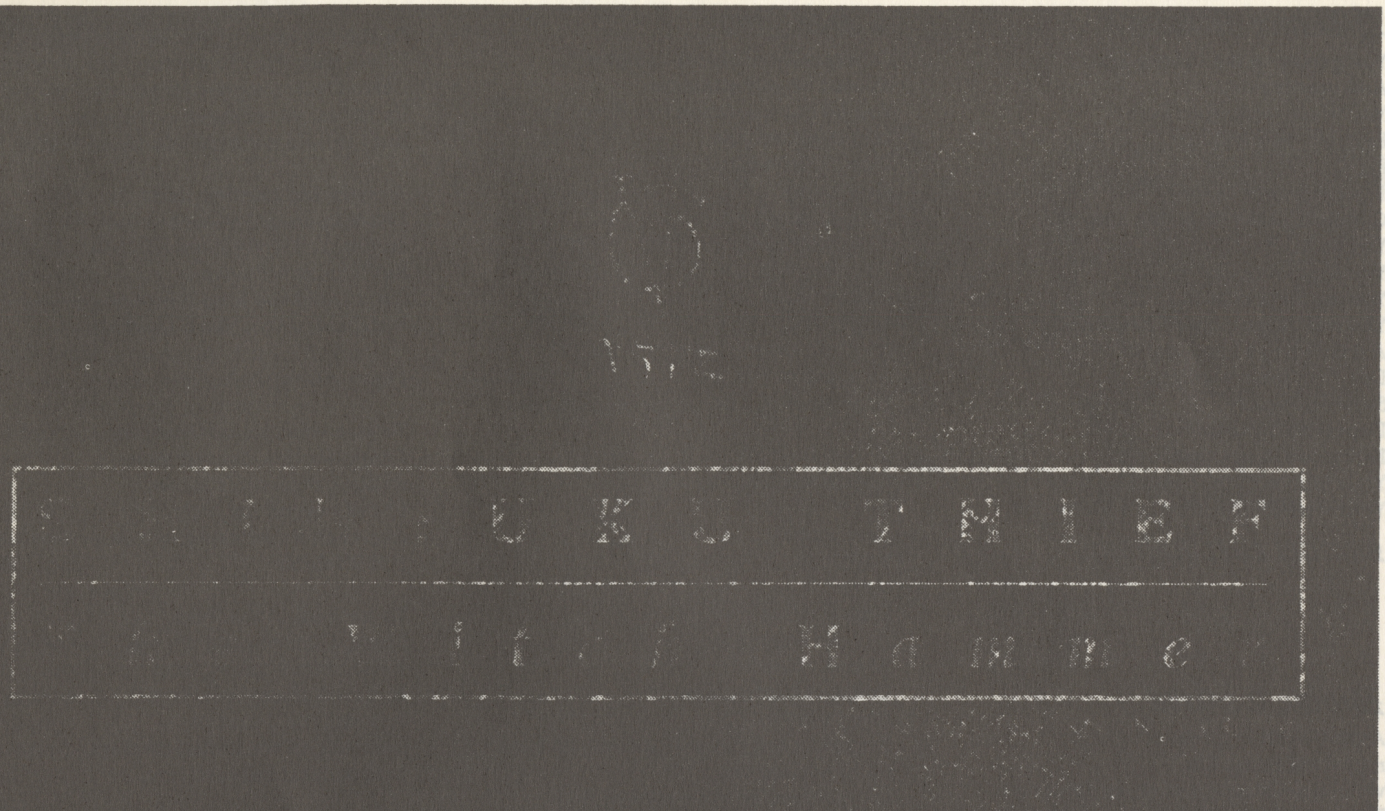

Nightmarish carousels, impending doom, and medieval warfare...collide in a hauntingly violent display of power.

(AUDIO DRUDGE,USA)

Alors là c'est Conan le Barbare qui manipule sa hache au coucher du soleil.

(FREQUENCE, FR)

Rich European grey sounds... sweeping weathered grandure.

(I/E,USA)

Both haunting and grandiose - has the power and imagination lacking in many "official soundtracks". Invest your money... Move over Elfman and Kamen!

(MFTEQ,UK)

You are descending an ominous and narrow damp and moisture spiral staircase that winds endlessley down into the bowels of existence where you touch the claminess of death and evilness. There are no other words to describe this GENIOUS album (sic).

(FIGHT AMNESIA, GERM)

Astonishing music! Evokes such bands as In Slaughter Natives

(SIDELINE,BELG)

From contemplative to sweeping, Verhagen seamlessly integrates classical and modern experimental music... Includes first class graphics.

(SUBTERRANEAN, USA)

Monstrous bombastic fantasmagoria... fascinating soundtrack to a DIY eyelid gothic movie... "In the Path of Walpurga's Ashes" recalls the peaks of Lustmord's "Heresy".

(MACHINATIONS OF KNAVERY,USA)

"Curious"

(MDS,AUSTRALIA)

棒泥

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## A Dance Macabre

You can open the oblong-box
And peer inside,
You touch withering flesh,
Kiss dry, parched lips,
Rip skin,
Taste stagnant blood,
Clutch at decayed, rotten lips,
You twitch,
You shake,
You moan in bliss,
You steal a moment of passion,
A dead lover's kiss.
Dance in the moonlight,
Shriek in frenzy.
Depravity unsurpassed.
Forbidden desires satisfied,
Your tabooed love cannot be denied.
Your deathly consumation is complet.

*samuel everingham*

## Divine Testers

As this word is spread
my whole being fills
with malevolance and sheer contempt;
They breed ignorance and naivéte,
their ideas kill
any hope of an on going brethren.
Such a duty is mine
(such insane glee)
to test their powers of deduction
couple with intelligence;
Their knowledge of me
fills my heart with mirth and titilation.
Humour, you see, plays a secret hand
in this verse,
this verse of mine.
For my legacy
is bound to live on
but theirs shall wither with Time.
To continue this tale;
They are pleased with themselves.
That is obvious (so obvious) to see.
But when you open them up
and peer deep inside,
Their self-regard is disgusting - utterly!
No danger here. They know nothing
about me!

*natalie wilde*

## untitled

Depression hits me like a fist
The clock hits 9:30 exact
alone again
A deep ocean brings back my memory
Remember what it was like? Fruition?
Sadness is all that I can remember
No ringing in my ears
Please don't hurt me
Not again, please....
Love me
Crystal wrists
break easily
bleed quickly
red sickness
of course you say you don't understand
but then you do don't you?

**anon**

## I See You

Greasy self-indulgent vampire
bloated on our attention
You let our adoration run down your chin
Let me please you
(Such a privilege)
Here I am
All yielding flesh
Hating every inch I want to enfold
You check your reflection in my eyes
and walk past

I'll be another knotch in your belt
An accessory to match your long black hair
Your voice is a finger tracing my spine
Can't move can't speak

Choose me just this once

Here I am
Voyeur
Slave
Despot, all in one
At your mercy
At your throat
Couldn't hate you more
(than myself)
See me, reach out with a claw, take me
I'll tie you down
Let me worship your altar of flesh
Shoulders chest loins eyes lips thighs

Adored and pampered
You need nothing
Rob me of the only thing I have

Lust

An ulcer chewing at my insides.

*D.*

## Brush (To the trivia night).

I gazed back across the room
to a vague
uneasiness
to the bliss of the Year then past the
uncertain
Starving the One before
you were all there
you always were
your elvin looks my fascination
i lacked intimacy
stepping into the tube the
rubber that is someone else
the thin membrane and
knowing how they feel
step back
chalk markings of the chasm
to the ones who does not understand
i recollect a child who likes wings
Scorn, now marks the path
Seclusion
and yet I feel, you
have known me all along

*james bosanquet*

## Confession

Bless me, Father, for I have sinned.
It has been too long
since my last confession.

I have killed.
To still the keening voices of my mind
I have taken up the blade,
Carved new shapes of meaning
on my canvas of flesh -
But I still do not understand.

To slake the burning thirst
I have opened my veins
and sucked dry the wine of life.
But I could not hold it,
Oh, I could not hold it in -
It stains my skin like a reproach.

I have cut my hair.

To give voice to my thoughts
I have danced, danced alone
under a madman's moon,
I have twisted my body
into alien forms and rhythms -
Still it falters

To see behind the faces
I have plucked out my eyes,
turned blind staring orbs
to an indifferent sun.
I cannot see, I cannot
look behind the thousand masks
I see around me each day.

So, Father, absolve me.
Give me a penitent's sentence
and send me on my way,
out into the streets to walk
and watch and wait and wonder;
Who of us in the madman?

*lydya*

## vasa inquitatis

"You are so lost, Edward." - Tiny Toons Executive
as i stroll through the dark halls of the labyrinth
the endless cold paths of the God of the Maze
i have time, now, to think and review what has happened
to muse upon fate and those who are trapped by it

the leather metal that imprisons my body;
the scented black leather that confines my dead flesh;
the spikes that transfix me, one limb to another
the chilled, white-dusted, blood-flecked pale-blue cold skin

the scream of the captives, their shells ranged around me,
pinned to their own fate, by spikes much like mine
their pitiful cries for justice, release;

none of them touch me.
none of their sounds reach inside me and skewer me
like the sound of your voice

i arrived here,
and then i sent you to your Own Private Hell
alone, apart, we continued to feel
we are here for a Reason.

*arifel*

## *Abre Macabre*

And so we keep on walking further
Into realms as yet untravelled.
I cannot remember to where this path led
But I think I have been here.
Once.

I think I am going to offer my soul
To He with the highest price.
The best offer.
The loveliest prayer.

And still hand in hand we dive in further
Our fingers in one another's pubic hair.
It's a game, it's Abre Macabre
And I think I have been there.
Once.

I think I am going to offer my heart
To She with the highest price.
The best offer.
The loveliest prayer.

I was born to follow them down this lane
A place that lovers never tread.
It's crystal to me that I'm not wanted
anywhere
But I have been there before.
Once.

With Abre Macabre....

***gabril***

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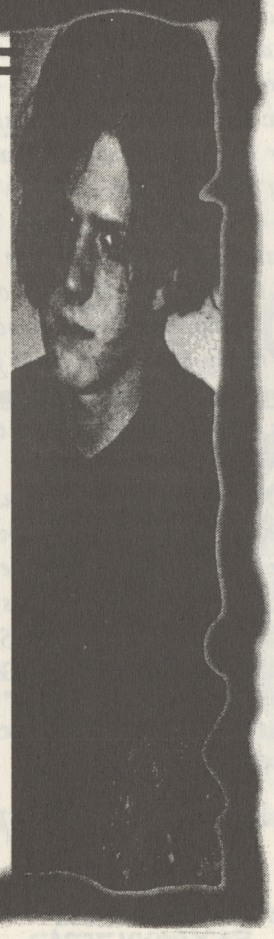

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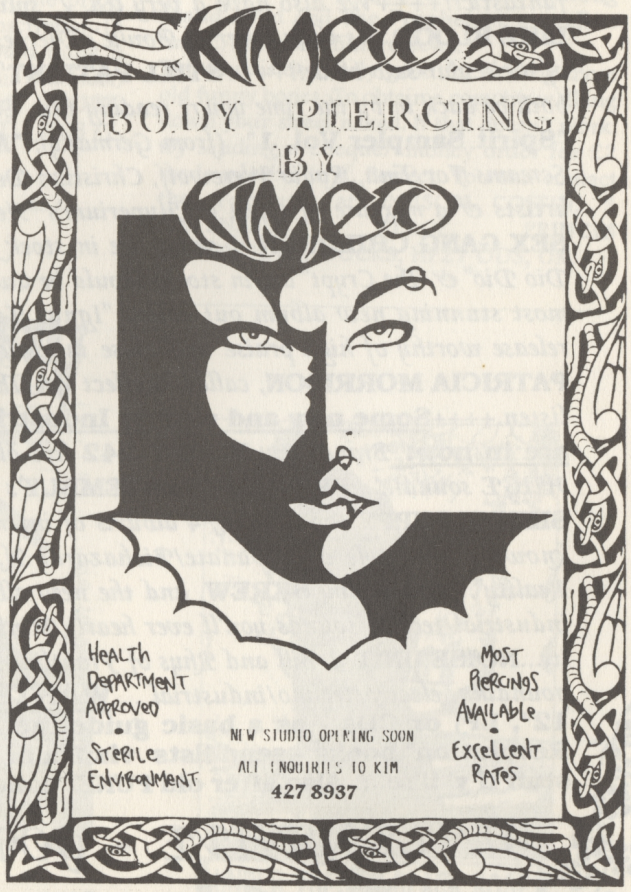

# PHANTOM

RECORDS

## -------NOVA GOTHICA-------

*OK, now listen up! There's no doubt at all, that the one most important and essential (we mean it) Goth release of late has come from our own backyard. Look no further than the absolutely BRILLIANT first release by Sydney's* **MERIDIAN**. *It's a cassette-only mini-album called "Surreal Embrace" with 5 tracks of very Sisters-ish (I guess) Goth; the vocals are (honestly) in the same class as Eldritch and Carl McCoy (but with a timbre all their own) and the whole thing is TOTALLY WORLD-CLASS. Any track could be a single; the melody and structure of each is so close to perfect (some new recordings are already under way and VERY eagerly anticipated). The band includes Karl Zeleny (of 'All The Hate' mag; he plays some extremely melodic, ringing, and beautiful guitar) and Valerios (now back in Lemon Avenue -- which means they're* **looking for a bass player** *-- you can contact 'em through us if you wish; grab a tape first and thus don't waste their time, or yours). "Surreal Embrace" will only set you back a mere* **$6.95**, *and your collection of the best will not be complete without it - a simple fact.++++Of course, there is actually one other pretty damn essential release, being the new* **NOSFERATU** *album, "The Prophecy", which is the consummate masterpiece we hoped they'd provide - so much of a huge step forward from "Rise". Absolutely brilliant - nothing more need really be said; the worthy description of 'masterpiece' oughta hint that there's no point giving it any second thought - there's the limited double 12" version as well as CD.++++Coming in third, but well worthy of a higher placing in the Primary-Goth-Releases-Esssential-To-Even-The-Most-Laidback-Afficianado Stakes, is an album (on CD, and with beautiful gold-embossed cver art) called "Estrangement" by a new-ish German band by the name of* **DREADFUL SHADOWS**. *Let's just say, that it's moved into the All-Time Top 20 Goth Albums with the greatest of ease, and if you can't pick that up as a hint of whether you should own a copy, you're just not listening++++Another graced with beautiful cover art is the first CD (called "Cantoney") by* **the MERLONS OF NEHEMIAH**, *whose sound is more a cross between All About Eve and Pentangle; very mediaeval; needless to say, it's different yet fantastic!!++++We also have a very ltd. 7" split single in from Germany by* **the Merlons Of N.** *and* **LOVE LIKE BLOOD** *(its their cover of Bowie's "Heroes"); its on splattered red and grey vinyl and is cut in the shape of a circular-saw blade!!++++***STILL PATIENT***'s new album "Cataclysm", and the previous "Salamand", should both be back in by the time you're reading this. Complain bitterly if not so.++++Also in are 3 Goth compilations:* **"Spirit Sampler Vol. 1"** *(from Germany);* **"American Gothic"** *featuring Mephisto Walz, Deathride '69, Screams For Tina, Radio Werewolf, Christian Death, & many more; and* **"Bouquet Of Dreams Vol. 2"** *is 18 artists & a mixture of Goth & Hyperium's "Heavenly Voices" type stuff!++++great* **ROSETTA STONE** *&* **SEX GANG CHILDREN** *T-shirts are in stock now!++++Fans of* **MADRE DEL VIZIO** *(whose albums "Dio Dio Dio" & The Crypt" are in stock) should be aware that they also masquerade as* **ENGELSSTAUB**, *who have a most stunning new album out called "Ignus Fatuus: Irrlichter" - do NOT overlook this!!++++Another new release worthy of high praise and close investigation, is the first solo outpourings of ex-Sisters Of Mercy's* **PATRICIA MORRISON**, *called "Reflect On This". It really is brilliant and gets better and better with every listen.++++***Some new and mighty Industrial albums that are gonna treat your bass bins mean are in now:** *Brand new* **FRONT 242** *live album is a pounding document of aural Industrial terrorism - HUGE sound!.....***FRONTLINE ASSEMBLY***'s "Millenium" album is new & HUGE as well.....Live album by* **SKINNY PUPPY** *too.....OK, 4 albums of intense, heavy, and grinding Industrial...well...terrorism again (you know, in the style of Cubanate/Biohazard/ N.I.N.) are* **G.G.F.H.***'s "Halloween",* **GENERATION***'s "Brutal Reality", "Dusted" by* **SKREW**, *and the new album by* **NUMB** *which has the most monstrous hard dancefloor industrial/techno sounds you'll ever hear!; Ministry & Nine Inch Nails fans ('n DJs especially!) will LOVE it....***NOISE UNIT** *is Bill and Rhys of Frontline Assembly; their new album "Strategy Of Violence" is brilliant, pounding, electro/techno/industrial .* **WANTED TO BUY: any old Goth or Industrial vinyl (7", 12", LP) or CDs - as a basic guideline, by any artists in the "Gothic Rock" &"Industrial Revolution" books - send lists via fax or mail if not in town - we can always trade for new stuff if y' like.... Also after old PUNK collections too....**

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# Zines of the Underworld

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Don't you just love technology? Without it we wouldn't be able to bring you such a great looking zine... And without it we wouldn't loose files and try to axe computers to death with carrots... Without I would be a f#@k lot happier, I wouldn't have just lost all my zine reviews I've just spent 4 hours doing!!! Who invented the computer? Are they still alive? Where do they live? I want to assault them with soggy lettuces and off yoghurt...

So, here we go again...

Oh yes, just before we begin let me introduce you to my first contributor and groovy Perth friend, Xanthi. Her Blue Blood review follows. Xanthi also included a rather tragic, but strangely amusing Goth joke. Q. How many Goths does it take to change a lightbulb? A. None. They like to sit in the dark. Haw haw!!! Anyone else out there with groovy Gothic jokes please send them in, I like to collect them!

Now, onto those reviews....

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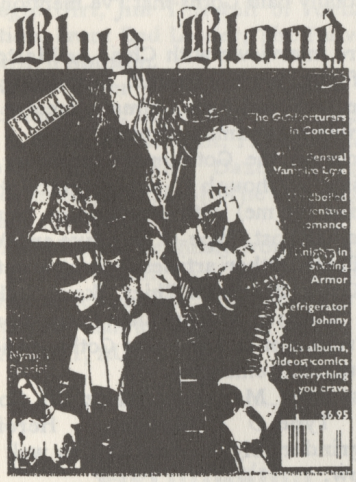


## Blue Blood - Vol. 1, No. 3

Being the pervert that I am, I was eagerly awaiting the arrival of this American "Gothic erotica" magazine. It was, however, a let down. It is glossy and well presented, in a visual sense, but lacks in style and content. The Goth imagery is there but a few "metal" and "irrelevant" elements do creep in. Examples include: a review of a new model revolver; the editor admitting that she likes L.A. Guns; a mention of Billy Idol; and a paragraph on Melissa Etheridge's latest album. Eeeek! Not only that, but also a rather disturbing photo of a naked, bound and gagged woman.(And, no, she doesn't look happy or "consenting".)

As for the erotica, it left me rather...erm... "dry", so to speak. The "Wood Nymph Special" photographs consisted of two sets of Goth-ish girls doing naughty things to each other in the woods. The poses are predictable and repetitive. It also doesn't help when the models look somewhat embarrassed about what they are doing.

Like most publications, this one also includes short stories, cartoons and illustrations - all of an erotic nature. There are also articles on medieval re-enactments and computer porn. Reviews include music, videos and books.

The feature article of this particular issue, is on a rather metal-ish looking band called **The Genitorturers**. The interview comes complete with gig photos which include plenty of bondage and leather fun for those of you who are partial to that kind of thing.

Strictly speaking, **Blue Blood** is not a zine. It has an ISSN (International Standard Serial Number) which means it is a registered publication. (Trust me - I'm a librarian.) This may have something to do with the price, which is $US33 for a year's subscription (3 issues). For that price, you would think it would be a little better. Contact (if you must) BLUE BLOOD at 3 CALABAR COURT, GAITHERSBURG, MARYLAND 20877, USA.

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## Poison Coffin - Issue 6

This is an A4 photocopied single sided affair with 24 pages full of information, presented with a dry witty sense of humour. It comes tied together with a pretty piece of purple ribbon, and if you're extremely lucky, you'll get a pack of purple fizzy lollies affixed to the front too!

There are heaps of things to keep you busy in this zine... A cryptic quiz, and impossible crossword, a Barney the Bat cartoon (which specialises on the letter "F" this issue), bits of information on ghosts, good graveyards to visit, Gothic fashion tips for legs, Horror Scopes, poetry, poison pen letters, an article on Vampire Junkies, useful addresses, as well as Tales of the Strange, The Amazing, The Weird...But True!

Another highlight that's well worth a look is Uncle Igor's Problem Page. This delightful section answers all your questions on life's more probing and difficult situations. Remedies are offered, but be warned, more often than not they involve such lovely things as smearing one's genitals with tomato puree and marmite. Not for the fainthearted!

On a more "intellectual" level, the zine offers interviews with **Corpus Delicti**, **Dronning Maud Land** and **The Prophetess**, as well as music, book and film reviews.

This zine is definitely good for tickling those old funny bones. To obtain a copy try walking down your street naked. If that doesn't work, try sending a cheque/ money order for £2 made payable to K. Perfect. You can contact the 'Poislings' at: POISON COFFIN, 3 GATENSBURY PLACE, PRINCES RISBOROUGH, BUCKS, HP27 ODS, UK.

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# Under The Black Rose - Issue 3

These guys seem to have survived and actually approved of my review of their second issue (Dark Angel #10). Some of you must remember my literary brilliance displayed in that article. You know, the one about bald Goths?... Well I thought it was pretty special even if you didn't. Sulk sulk...

Issue number three of this Italian zines comes with a groovy red cover encasing 56 A5 pages of Gothic delights. Interviews include: **Love Like Blood** bassist Gunnar Eysel, **The House of Usher, Midnight Configuration, Corpus Delicti, Artica, Lycia, Vendemmian, Lucie Cries** and a brief (aren't they always?!) encounter with **The Wake**. There are also articles on **Chandeen** and **Love Like Blood**.

Gig reviews take us to see the **Cocteau Twins** in Rome (May 1994) and **Nosferatu** in Oefenbunker (Feb. 1994). Music reviews total 38 in all, covering a heap of material: **Black Lung** (David Thrussel from Melbourne's own SNOG), **Eva O, Das Ich, Moonchild, Soul Inside, Ligiea, The Merry Thoughts, Nycialopia, Simon Dreams In Violet...**

The layout is good and the reproduction quality is clear and easy to read. It's written in English so there's no excuse for not contacting them! Copies of Issues 2 & 3 (both in English) are available at 5000 Italian Liras (p+p) each. The contact address for annoying these poor souls is: **UNDER THE BLACK ROSE, C/O STEFANO SCIACCA, VIALE MARCONI 10/a, 04100, LATINA, ITALY.**

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# As If - Issue 3

As If describes itself as a collection of images, poetry and interviews. It's brought to you by Clint Catalyst whose name is seen in a lot of similar productions, so he must be a very busy lad. The format is A4, complete with 60 pages and a glossy cover in shades of pink, black and white.

Interviews take up about half of the zine and cover bands and personalities like: **Trio Nocturna, Leilah Wendell, Lycia, Sunshine Blind, Death In June, Attrition, Peter Emmerson Williams** (whose artwork is sprinkled throughout the publication), **The Empire Hideous** and authoress **Poppy Z. Brite.**

There are 20 zine reviews which puts me to shame (sulk, sulk), music reviews (**The Dark Theatre, Child,** our own **Eden, Kittens For Christian**) and film and book reviews.

The artwork, poetry, short stories and photos that make up the rest of zine are great and they add a lot of atmosphere and quality to this production. Plenty of delectable bodies draped across gravestones and cloaked figures trapsing through snow covered graveyards.

As If is published irregularly and seeks those interested in contributing artwork and the like to it's pages. Clint and the gang can be contacted at: **AS IF, 4104 24th STREET #254, SAN FRANSISCO, CALIFORNIA, 94114, USA.**

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# Dark Zone - Issue Trzeci

This is an A5 Polish zine (written in Polish) brought to us by Janusz. While there is only one interview with **Bourbonese Qualk**, the number of articles on various bands, fanclubs and the like, more than makes up for this. They include: **Cyberpunx, Rigor Mortisis, Rosegarden Funeral Of Sores, Zacna Anai (Honest Annie), Fading Colours, Hans Jörg, Atman, Big Black, Skin Chamber/ Controlled Bleeding, Endraum.** There are also profiles on the **Cold Meat Industry** label and **Discoria**, complete with a review of "Andromedea - The Spectral Compilation."

One rather disturbing article features **U.W.E.B.** who are a fanclub for **The Residents.** There is a rather strange photo that accompanies this article, of four people of unknown sex, shopping in a suburban supermarket dressed only in thermonuclear spacesuits... Hmmm. Does this tell us something boys and girls? And if anyone out there knows what, would they be so kind as to pass this information on to me as soon as possible?...

I think that one of the sections, entitled "Obuh", is a review section. Yes, it must be... Well, assuming that it is, "reviewed" are **Za Siodma Gora, Rong Wrong, More Experience** and **Atman.**

Other things of interest are the poetry, a short story called Earth 2, and Agnostic Mantra, which I assume is not a god appreciation society...

I have no idea on the costs, but you can find out by writing to: **DARK ZONE, C/O JANUSZ GRZECZNY, KONSTYUCJI 3 MAJA 20/4, 48-100 GLUBCZYE, POLAND.**

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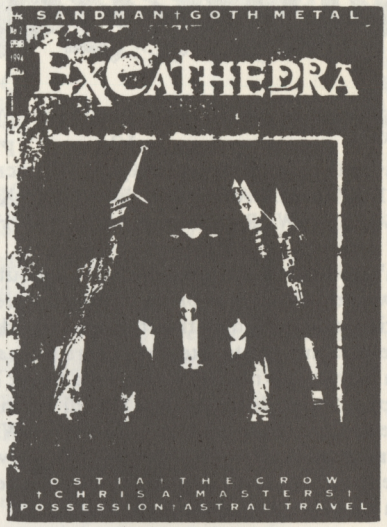


# Ex Cathedra - issue 2

This is a brilliant Australian zine from Sydney, produced by Anthony Cook. It's A4 with a glossy, purple and white cover which is quite eyecatching, drawing you in to examine more closely the 40 pages held within. And you won't be disappointed - there's enough inside to keep you reading well into the wee hours of the morning, just watch your hair on the candle as you nod off or you'll end up like one of those soon-to-be-trendy totally bald Goths that I've mentioned before!

There are interviews with **Chris A. Masters** (one of the brains behind **Bloodsongs**), **Paradise Lost** and **Neil Gaiman** (creator of those brilliant **Sandman** comics).

An article on the Goth metal crossover is interesting (though not thoroughly convincing for me) with emphasis on bands like **Paradise Lost, Type-O Negative** and **My Dying Bride.** Other articles look at **Rosetta Stone, Ostia, Shinjuku Thief, Ikon,** Gothic Fashion (featuring Sydney outlet **Possession**), Astral Projection and the new Gothic fiction that is currently emerging.

Reviews cover **Mephisto Waltz, In Goth Gaze, Type-O Negative, Heroin, Dreamgrinder, Big Electric Cat,** as well as **The Crow.**

Other items of interest included in the zine are the mailbag (where you can write in and whinge about daylight saving and the fact that there are never enough Big M Eggflips at 7-11 stores), crosswords that will test even the most knowledgeable Goth, poetry, a short story competition and the Black Whole Directory.

This is a great zine, and it's local so it deserves your attention! I'm not sure on prices but I'm sure Anthony would be more than happy to tell you all about them. Also, if you're interested in contributing to the zine they're always looking for new things to cover so

send your stuff in now. To guarantee a reply enclose some stamps (or IRC's might be better) and write lots of nice sucky stuff. Send your letters, articles, squashed worm collections, etc to: **EX CATHEDRA, PO BOX 680, NEWTOWN, NSW, 2042, AUSTRALIA.**

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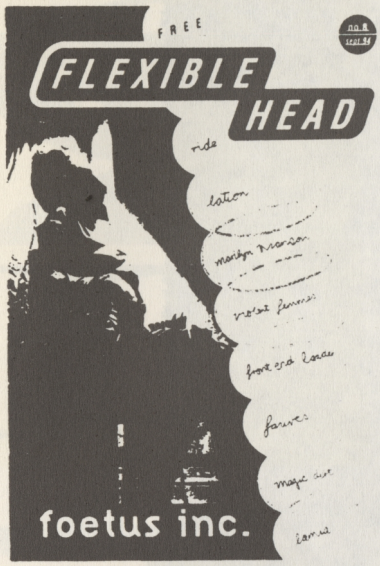


## Flexible Head - issue 8

This is a Perth production that concentrates on both local and international independent/ alternative acts. It's free and comes with 24 A4 pages, professional in their printing and layout.

The local act interviewed this issue are **Lamia**, who hail from Fremantle, WA. Also interviewed are **The Violent Femmes, Ride, Magic Dirt, Jim Thirwell of Foetus Inc., Lotion, Front End Loader, The Fauves** and **Marilyn Manson.**

Reviews cover a broad range of music, including **NIN, Legendary Pink Dots, Front 242, Snog, Noise Unit, Paradise Lost, PSI Com, In Goth Daze, Mysterious Encounters, Blur, Lush, The Orb** and **3PBS's Trash Trance CD.**

Flexible Head is definitely worth getting hold of, and it's **FREE!!!** So, if you're a band who wants some exposure, or if you'd like a copy, send your mail to: **GPO BOX G438, PERTH, WA, 6001, AUSTRALIA.**

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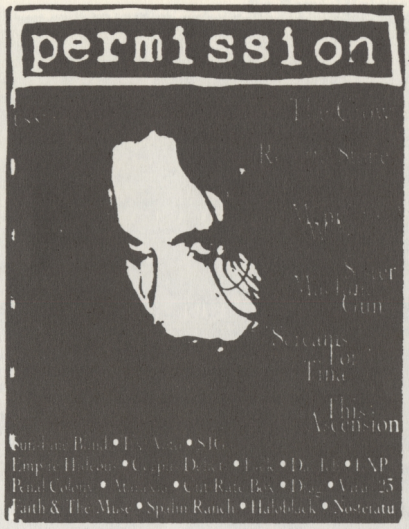
## Permission - Issue #5

This is it!!! This is the zine that you sell your grannie for (apart from Dark Angel, of course!). It's got 100 pages of A4 size with the glossy colour cover boasting a still of Brandon Lee from The Crow. Theses are also the people that brought to America Procession: The World Gothic Festival, during 1994.

The number of interviews is definitely impressive, if not downright awe inspiring! This issue we hear from **James O'Barr, Rosetta Stone, Mephisto Waltz, Ataraxia,**




**The Empire Hideous, ChemLab, Vims 23, Sister Machine Gun, Spahn Ranch, Nösferätu, Screaming To God, Penal Colony, Screams For Tina, Sunshine Blind** and **This Ascension.**

There are heaps of articles on bands: **Lick, Drag, Faith and The Muse, Corpus Delicti, Cut Rate Box, Ex-Voto, EXP;** scene reports from around the globe: **South Africa, Los Angeles, Moscow, Salt Lake City;** fiction pieces, photos of some great looking bondage and leather gear, and fun articles on "How to become a priest", as well as neat things to know and do, like how to make rosary beads and fake fangs and where to get free, slightly used coffins.... The Esmirelda and Dregsville cartoons are also good for tickling those funny bones.

There are *70* music reviews which cover goth and related stuff, which I shan't even begin to list here cos there are just too many to choose from ! A whole page of mainly American contacts is very useful too, covering things like zines, bands and record labels.

Permission magazine is published quarterly with single issues costing US$4.00 and subscriptions for a whole year being US$12.00. You can contact **PERMISSION** at: **3023 N. CLARK, SUITE 777, CHICAGO, IL 60657, USA.**

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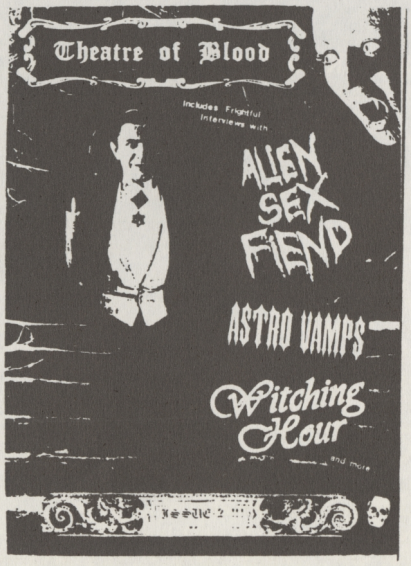


## Theatre Of Blood - Issue #2

This is the fanzine of the English band **Witching Hour** and is edited by their glamour-queen keyboard player, Ash. It's a fancy A4 production, running at 22 pages, with lots of vampire imagery, bats, groovy fonts and plenty of black.

Interviews never disappoint in this zine, with this month being no exception. There's a lengthy discussion with Nik and Mrs Fiend of **Alien Sex Fiend,** an encounter with **13 Candles'** bass player Justin, and chats with **Astro Vamps, Redemption** and **Witching Hour.**

Articles look at the ever-present curse of **The Addams Family,** the legend that was **Peter Cushing** and the English band **Flowers Of Sacrifice.** Reviews cover music (**Electric Hellfire Club, The House Of Usher, Die Laughing, Enrapture, Blood Sanction, Goethes Erben**), zines (**Ghastly, Phantasmagoria**) and the like.

This is a brilliant zine. It has professional yet homely feel to it, and the imagery, cutouts and layout make it a piece of artwork. Definitely worth getting hold of! Back issues are not available, so if you want to get a copy of issue 2, get out of those dusty coffins and write to Ash, now! **THEATRE OF BLOOD, 7 CRANBORNE DRIVE, HODDESDON, HERTS, EN11 0QQ, UK.**

Well that's it for this issue's zine reviews. If there are any zines that you guys have and would like to review and send in, do so, or if there are any zines you would like to see me review (whilst standing on one foot with an apple in my mouth...) then let me know.

See you all in hell...

Na'haliel.

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THIS CREPUSCULAR HOUR

[ A B U T I L O N ]

(EP)

GOTHIC INDUSTRIAL TRANCE

||

EVOCATIVE AND SUBLIME

||

DARK AND BLOTCHY

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# GODFLESH

By René Walczak

*Rock. Who' d think there would be so many types and so many able to depict the eclectic qualities inherent in the music of Godflesh?*

*Anthraconite, aplite, aventurine; brimstone, brownstone, beetlestone; granite; lava; obsidian; pumice; serpentine, snakestone, stalactite, stalagmite...Ah, touchstone.*

*Then, there are the gem stones...*

*Godflesh. Futuristic rock. The composite of Justin Broadrick and G.C. "Benny" Green, each one-quarter god, one-quarter flesh.*

*Omninous and omnipresent. Rock, scissor, paper...Rock always prevails as Godflesh prevails. Their monolithic vision began to burrow through mountains of mainstream only seven years ago, though it could have many seven thousand; though it's all relative to the runaway furry of technological advancement. Never has Godflesh forgotten, nor forsaken, the human element.*

*Striving for some nebulous perfection, to obtain some vision always a step ahead but not entirely out of reach, Broadrick and Green have persevered despite all odds. Now, Godflesh steps into the light, but never out of darkness, with a penetrating new EP, MERCILESS, and an indelible album precisely titled SELFLESS. And very soon, Godflesh will fall into the arms of a less than innocent audience on tour with Danzig.*

*I want to be there with my back up against the wall, feeling every vertebrate rattling; feeling every present tense dissolve into a timeless void where body and mind meld into a single, indefinable nothing. And everything. For that little while, all I want is an absolute and virturous degeneration. Now, if only we could make it last...*

**I can hardly believe Godflesh will be touring with Danzig.....Later this fall, isn't it? You might be playing to a capacity crowd of fruitcakes....**

Yeah. Yeah, brilliant, isn't it? We're doing it largely because they are so big—Danzig is *so, so* big now.

**The incredible thing is that this will be an audience who will understand Godflesh - perhaps not in its ideal sense, but it will at least be appreciated as sonically familiar; dense, dark, contagious....**

Exactly. We want to reach that sort of audience now. The music is going to sound so much more popular. Years ago, we were brutally extreme. Now, we *are* extreme, but we,re not perceived as being *as* extreme anymore. This sort of music is just so popular now. We can get to Beavis and Buttheads now, and we want to.

**So then, you're now making videos as well?**

Actually, we're just about to make a video. We're using live videos as well on the live show now; we've got a big screen and all. It's all the slave visuals live. And we've just gotten a live drummer as well as the drum machine.

**Godflesh with duel percussion?**

And a cool guy as well. He's our manager's cousin, I think, and he was drummer for the Limbo Maniacs as well...I don't know if you remember them...He drummed for them for a while. Now, I wasn't a big fan of theirs, but I did like his drumming with Bill Lasswell and that Praxis project. And he just drummed with Tom Waites as well. He played on the Bone Machine album.

**That's a strange mix of affiliations...**

Exactly. As well, he's really into us and he makes perfect sense.

**It sounds as though he's a real textured drummer....**

Exactly. He's a real machine as well: really clinical. Which is...

**Exactly what you need.**

Right. We need a human machine.

**Think of all that percussion...I've already described "Selfless" as being "Heavy, heavy, heavy shit". Imagine the level of volume you're going to be able to achieve.....**

Exactly. It is going to be rather funny in the arenas. We've never played to this sort of size audience. It will be super intense to be sure. I've never seen Danzig live.

**Me neither....Nor did I think I ever would....**

Nor me either. Some people are just laughing...They say things like, "No chance. What do you think you're *doing*?" But we have to say, it's a big audience. As well, Danzig loves Godflesh. We've been asked a couple times before to play with them. He doesn't let up, and this time he was determined.

**You'll be so well protected, and so well fed...**

Exactly. We'll have real men looking after us for sure. It's funny. It is. But it's a good start. We need to... We're going to have to tour alot with this album.

**That's what you were saying as long as a year ago, when you were still touring "Pure". "Pure" had all the potential in the world of breaking out of anything currently considered totally left of field. It was catchy, danceable, dark but uplifting....Now, Godflesh comes on full force with "Merciless" and "Selfless"; more mesmerizing than "Pure" perhaps, brasher, but strangely tranquilising. certainly not as cacophonous as earlier Godflesh, I.E. "Slavestate" or "Street-cleaner".I'd have to say that I know you well enough to know you didn't choose to call the EP "Merciless" and the LP "Selfless" for no particular reason.**

"Merciless" actually sounds a bit more like we did years ago. As for "Selfless", that just made perfect sense. Consider the fact that the main track on the "Selfless" album is called "Heartless..." You can sense a sort of theme going on here....

**It's a bit odd that over the past few weeks I've spoken with such people as yourself, Bill Leeb and Paul Lemos...Often times Godflesh enter the conversation.**

....Which is the beauty of this sort of - dare I say "genre"? We're all doing something *vaguely* similar, but never *totally* similar.

**And the more you listen to things which continue to push at the outer limits of**

**what we're daring to assume to be a genre, the more pronounced and discernible the nuances become. It's taken people a long time to work out the mechanical aspects that were the initial foundation - or should I say "Frontier"? This genre had to come down to human level.**

Exactly. All this music has gradually become more human, but certainly embracing all of the technology, and still completely machinelike. I don't know...It's weird. It's just become more acceptable....The extremes have become more acceptable. When we first formed, people really did spit blood. People said, "What the *Hell* is this"?

**But "Streetcleaner" and "Slavestate" do rate high on the cacophonous side...**

Exactly. They are full on. They really are extreme, aren't they?

**At the end of my review, I simply had to write "Either you get this, or you don't". A lot of people, I think, agree. It's that cut-and-dry with Godflesh. You can't sell it. You can't push it down people's throats by way of MTV or "Rolling Stone".....but I think that the more the environment becomes receptive, and people's ears become more attuned to the play between melody and chaos, or monotony, or extremes of volume, the more it will be a thing of great pleasure. It can both mimic stress and take us out of that horror.**

Exactly. It won't be heard as a gross, repulsive, screwed up kind of rock music anymore, which is what it is, but....

**Well, Rock's got to go somewhere. That's the whole point - stretching the limits of natural tolerance.**

That's why we make this music. There's hardly any modern rock out that I enjoy. That's why I'm constantly trying to make futuristic rock music. In England, rock music is virtually going retro; literally burying itself....

**Primal Scream?....**

They are horrible. It's horrible; really horrible. There's a bit of stuff I don't mind, but essentially, English music right now is basically shit. At the moment, it's a wasteland...crap punk bands and all this retro shit.

**Waht about Rap and Hip-hop - world beat...is that all still a big thing there?**

Techno's really the biggest thing. I'd rather have Techno than bad guitar bands.

**Back to Godflesh and your new releases....I think this live show is going to make people go home and have sex.**

[laughing] At least we're good for something...

**Procreation?!**

That's not so bad.

**I'd be inclined to think that's been your intent all along....**

[A lot of laughing...]

**Stupid people do breed.**

Or maybe we can stop them from breeding....It's either one extreme or the other.

**Maybe condoms should be included in every CD...You've finally gotten out of Birmingham, England's Hellhole, or "Detroit" as you and Benny describe it.**

I've spent all my life in Birmingham. It's a totally, totally depressing place.

**Having finally been there, I see exactly what you mean....Throngs of rather lifeless people, a lot of them sort of milling around with nothing to do. It's a lot like being in New York....**

Yeah, it's a similar vibe. Very cold, but far less interesting than New York. It's a similar street atmosphere, but without any redeeming features whatsoever. There's not even any shows there anymore really. Everybody plays out of town.

**I got the distinct feeling that Americans aren't much cared for there...**

I suppose. I myself don't much get on with English people. I think most of them have their heads up their asses. Godflesh is very English to some extent; it does sound very English.

**There is definitely some brilliant talent in the UK; people who are still very much on the cutting edge...Current 93 and Death In June....That crowd....These people have remained focussed on what they do best, not trends....**

Exactly. When it does shine, it really does go for it, but you have to wade through loads of shit.

**Here, too.**

The turn-out is much too quick in America to keep up with. I'd much rather listen to this Techno-rap than all of this sort of grungey, metal shit. You hear stuff in England now which is called "Jungle". It hasn't hit America yet, but it's a cool style. It's a brilliant new form of Techno which is literally sweeping Europe.

**It sounds as though it'd be some sort of Tribal-techno....**

It's weird. I really cannot begin to explain it. You just have to hear it. It comes from a real Black ghetto area. Initially, it's like a mixture of Reggae and Techno...

**You're a big fan of Reggae anyway....**

I'm a big fan of serious dub; the real hardcore stuff. But I like dance music in general. I listen to a lot of that so long as it's not conformist crap; anything that breaks the mould.

**It's kind of curious looking back... essentially, Godflesh has always been just you and Benny, but the level of intensity that you two are able to achieve musically is virtually uncomparable. Maybe Big Black came the closest, but in a less serious manner. Maybe early Sonic Youth....**

Early Swans was the one. That was a good chunk of influence on Godflesh, those first few Swans' albums. Those were a really, really serious influence.

**So how are the two of you able to accomplish this? The music is so incredibly dense without there ever being too much of anything for too long. I'm curious to know also if the signature rhythm and BPM are meant to coincide with that of the average human heartbeat? This was made extremely apparent when I saw you in Seattle with Skinny Puppy. there was a great deal of red lights pulsing in time and it sort of envelopes you.**

There's a lot of that going down, but really, it's subconscious. When we write this music, the tempos we pick and everything else about it is coming from a really subconscious part of, not only our minds, but our bodies as well. That's what makes it such physical music; body music.

**It is, as well, the kind of music which needs to be surrendered to. Once you've abandoned all preconceptions, it then melds perfectly with one's physical being....then it's capable of mediating, or medicating, the mind.**

Absolutely. We are at least trying to reach people at that mental-physical crossover for sure. We would never say it's pure physicality, or purely mental. It's always in combination. Often people explain our music as "music for obsessives". And it almost is. Now, we want for more people to be obsessed. We want even more people to get off on it.

**Your appeal also is a crossing over. It isn't like, say, Grunge, that's most evidently popular with some particular subculture. Godflesh could appeal to Metalheads, Punks, someone heavily into Rap...**

And it does reach some of those people, to be sure, as well as a lot of people into Techno - especially in Europe. They just see it all as body music. Whatever we use as the key form of communication, whether it be guitars, or whether it be keyboards, it's still reaching that same sort of body level.

**Those elements you mention are precisely where the personality of Godflesh shines through. The percussion is always so heavy and so apparent, first and foremost, but it's still more the chain that links everything. Each song's individual essence is expressed through you and guitar, or Benny and bass....Speaking of Benny, is he still stuck in Birmingham?**

He is. He almost moved to London, but he sort of passed that off. He's very strange. He wanted to go to London to be anonymous. There's that many people there that you can just get lost in it, much like all big cities. London is a bit quaint in places which does make it rather entertaining. The attitude itself in London is entertaining. As for me, I hate London. I just can't stand it.

**So now you're living up north?**

Yeah. When I bought this house, the people who'd been here previously took the name with them. We literally live on this country lane with no road name or anything. Everybody's just got house names. We had something like three days to come up with a name. I thought "Lohland" was a very house-y name, especially since we're living at a hill. It's really very suitable.

**Isn't that the name of Zoviet France's first album?**

It is. Exactly. You're the first person to spot it. And I did really steal it from them as well. They've got some good house names, Zoviet France has. Very strange, but it is true. When I knew I had to think of a house name, I went straight to my Zoviet France releases. [laughing throughout]

[*For reasons beyond explanation, Justin and I begin discussing real life horror stories, I.E. the coroner's report on a brutal and twisted murder, and attempted murder; the suicide that was recently aired live on American television; mutual friends and acquaintances in trouble....*]

**Believe it or not, this does tie in to Godflesh. I think I could tie just about anything into Godflesh....**

Any kind of darkness; anything grisly...

**Also, your ability to bring, what is essentially technological, to a human level. Maybe this desperate attempt within the arts, and particularly music, to bring the human into this onslaught of technology, or an attempt to hold on to the human**

**element.**
Exactly.
**I think ten years ago we were far more fascinated with technology as some new toy, or puzzle to be figured out....conquered, so to speak.**
It's gone beyond that now. People use it as apposed to being used by it, which is the only way to use this sort of stuff.
**And for the masses of rather ignorant, or unthinking people, you almost have to be Godflesh to get any sort of point across.**
Oh yes. Definitely...
**People really do need to find themselves again. In these terms, Godflesh really does serve a purpose.**
It is necessary. I really do feel this as well. It's not even something we can put into words, but we know it serves a purpose. It *feels* like that.
**Such defiant, cutting edge moves, such as making your music more accessible, makes me all the more certain that within a couple of years' time, alternative music will be utterly different. What the ear is capable of hearing, let alone enjoying, will change. Just look at the sudden and monumental success of Nine Inch Nails...**
It is rather amazing the way it's happened with nine Inch Nails....
**It's rather amazing how often so many other bands, and people deeply into music, bring up Godflesh. It's kind of like knowing right off someone's astrological sign. If you find out straight away if someone is into Godflesh or not, you can pretty much gauge everything from that perspective.**
It is strange finding out who likes Godflesh and who doesn't. You find out some very strange people are very much into it. Some people who you'd expect would really like it, don't as well sometimes. And then there are people you'd never guess to be into it, and they really do like it.
**I've learned to look at all these different bands that would be linked with your own, and I've learned to distinguish between them by paying very close attention to what I call "The Silences", such as it's referred to in literary criticism. These are the nooks and crannies that create the feeling; never really total silence, but degrees of intensity, thoughtfulness or reflection, maybe reaction; or all-out insanity and rage.**
Exactly...
**And ambience can be buried, such as Skinny Puppy which really is extremely melodic. "Pure" is all about melody. Listened to enough, you can actually sort of hum along, not to mention, clean the house, scrub floorboards....it's highly energizing.**
[A low, rumbling laughter...]
**You feel so damn good listening to that - listening to Godflesh. And the louder, the better.**
We've always looked at our music as being like that. We've always thought of it as something highly positive in all it's total, absolute negativity.
**Exactly! That's brilliant.**
Sometimes when I explain it, I can can go through all of the cliches, but it is everything sometimes; all the obvious things and all the unobvious things as well.
**Not long after "Pure" came out, you already knew you still had work to do. You and Benny already had your minds on a new horizon; other things yet to be explored.**
Exactly....

*Justin and I both begin to wander rather aimlessly through paths of friendly chatter. For all their foreboding sound, dark glasses, and protective stature, both mates are equally intelligent and amiable. If you listen - really listen hard to Godflesh, passing through the wall of preconjectures and prejudices can be easy. Lose the flesh, but don't forget it. Concentrate on the qualities inherent in the human definition of "god". Godflesh can teach you to be it.*

# LAIBACH

## A Social Sculpture

By Andrez

*Laibach have a reputation for excess - excess that covers a broad spectrum of the most grandiose elements, from Teutonic mock-opera reworked into a rock perspective, to industrial mayhem that reaches new heights only the band itself can plunder; for the past fifteen years they've been there creating their own unique brand of Laibachian music with tongue planted firmly in cheek and now they have a brand new album, "Nato", that incorporates techno as well. After initial difficulties finding out which of London's Embassy Hotels the band was actually staying at - "What is a lie back?" one desk receptionist asked - we got hold of Ivan and launched into a set of suitably inane questions which may or may not answer everything you ever wanted to know about Europe's most pomp-rock industrial act...*

**Andrez - Ivan, the new album is called "Nato", and on the cover sleeve there is Washington's official definition of the North Atlantic Treaty Organisation's role and purpose from its inception in 1949. Why, then, is the album called "Nato"?**

Ivan - Why? Because we decided so! (laughter all around followed).

**Andrez - (recovering) Well, that's a good reason. Okay, so what inspired you to call it "Nato" apart from choice - was it related to recent events in Europe, or what?**

Ivan - Actually, the existing distribution of power in the world - we were basically always interested in these things, and in all kind of forms of power. The fact is that at the end of the so-called eastern "evil empire" and the Warsaw Pact and so on, Nato is pretty much standing in a role defined in 1949, which is very paradoxical from today's perspective.

**Andrez - Of course, a lot of the track names on "Nato" are in fact references to war and militaristic tendencies - is that a part of your attempt to showcase this paradox?**

Ivan - Well, Nato's standing indicates that it was built to protect the North Atlantic alliance's economic expansion and civilisation, and to protect the human rights as stated in that definition. Unfortunately, there's approximately 140 more-or-less organized wars going on, more than ever before, and several of them are happening *inside* Europe, which is obviously the Bosnia conflict. That's been happening for almost four years, and all these organisations like Nato, the United Nations and the EEC have been unable to solve the problem - so how can they ever hope to solve much bigger problems?

**Andrez - The band Laibach originates from Slovenia, which like Bosnia was once a part of Yugoslavia; you've since founded your own state of NSK, which had its origins in the Neue Slowenische Kunst art movement. Tell us about the state of NSK.**

Ivan - Well, the NSK state is in a way a *product* of the Neue Slowenische Kunst group, and it could stand as a social sculpture, almost as a kind of art product itself. It's a living project; on the other hand it might as well be an alternative option to all the other kinds of unions and a place for all those people left *outside* of the EEC and Nato and so on. We are basically offering citizenship to everybody. It's a state of mind; it's *not* based on territory, not based on racial or national perimeters. It's something that at the moment is quite difficult to talk about because it is still developing. We're about to put together a constitution, and we'll get into the Internet, which might be one of the big steps in developing perhaps the first Virtual state.

**Andrez - Since the demise of the communist bloc, as we talked about earlier, Nato has been busy signing friendship treaties with former Warsaw Pact countries such as Russia. Will NSK ever sign such a treaty?**

Ivan - (laughs) I believe not!

**Andrez - What, for ideological reasons?**

Ivan - No, because we have no territory to protect.

**Andrez - (also laughing) Oh yeah... I guess that is an important consideration. (after a pause to resuscitate our lungs, the conversation continues). You mentioned that racism won't form a part of NSK ideology. Over the years, though, charges of fascist tendencies have been levelled at Laibach - how do you respond to such accusations?**

Ivan - Well, usually we don't. People make their own definitions according to what they want to see. We are offering all different kinds of possible identifications and definitions, and so on, and we believe that the fact is it should *be* like that. The fact is that most of these accusations we've got simply because we've got no faith in established history - we believe that history has to be constantly questioned, because history as we know it is the authority written by the winners. As such, we believe authority itself should be questioned, so why not history as well? Because we never kind of excluded a certain part of the history of the twentieth century, and we've always shown it through the paradoxical mirror, we of course get all kinds of accusations which we try not to respond to.

**Andrez - Okay, on to the music itself. Humour and tongue planted firmly in cheek seem to figure very highly in the music Laibach has produced, from "MacBeth" to "Opus Dei" and "Let It Be" to "Nato". Is humour therefore an important part of your life philosophy?**

Ivan - We believe that our work functions the best when two opposite people listen to the same track, and one of those people laughs while the other person cries, yes? So basically this is what we believe we have to build our work on.

**Andrez - You've done a lot of cover versions over the years, most notably the rethink of the Beatles' "Let It Be" album, and on "Nato" all the tracks are in fact covers ranging from Status Quo to Pink Floyd, electronic body musicians DAF to classical composer Holst. Why were the nine particular tracks on Nato selected, and are the original authors influences on Laibach in any way?**

Ivan - We believe that what we are doing should be treated a bit differently, *not* as simply a cover version. Cover versions usually as we know them are pretty much repeating the song and not adding much to them, except the *aura* of a different singer doing the same stuff. The way we treat the

original songs, we treat them as the basic material on which to build a certain reinterpretation, not necessarily of that song. We are doing completely new songs out of the old ones, and for those people who do know those original songs this can double the pleasure. Of course, we are open to all sorts of influences, from historical to political and musical, and there's practically nothing that hasn't influenced us to a certain extent - there's particles of all of it in these songs. The fact that we cover these songs doesn't necessarily mean that we appreciate the original songs in their original form, but simply that when we are putting together material for a record, we find these songs in our memory somehow.

**Andrez - How difficult was it for you perform live and to produce music, and in particular to obtain musical equipment, especially electronic stuff, prior to the opening up of the communist bloc at the start of the '90s?**

Ivan - Well, you know, it doesn't really make much difference - the way we do music now is pretty much the same way we were doing it fifteen years ago, at the very beginning, except that the boxes are now more nicely packaged. (he chuckles). Fifteen years ago we were using scissors and tapes and cut things into pieces and put them together again; we used records on stage for sampling, and it was illegal and surprised people then. Now everybody does it. Yeah, sometimes rough equipment can help you to be more knowledgeable.

**Andrez - You've composed soundtrack material for plays - I'm thinking of the stuff for "Baptism Under The Triglay", which appeared on the CD version of the album "Opus Dei". Do you enjoy such work?**

Ivan - Absolutely! ...in fact there's been talk with the Sydney Opera about doing the music for a certain play, which would mean a tour, but nothing is finalised on that matter.

**Andrez - The remix single of "Final Countdown", which is the first single off "Nato", features remixes by techno artists Juno Reactor and Fortran 5. They're *extremely* different to your original version, which is different again from Europe's version, which came out in the mid-'80s. You mentioned before that covers should be a reinterpretation - do you see these remixes as another important step in that direction?**

Ivan - Yes, it's actually part of the disintegration of the original material. How do you say that in economical terms, when you take something and reuse it...?

**Andrez - Recycling?**

Ivan - ...Recycling, yes. It's a kind of recycling; basically it's a thing that's gone on in music over the past thirty or forty years - you cannot call anything really original during that time. There are some artists who are unique, but most things you hear now you would have heard ten or fifteen years ago, if you had a chance to listen to music then. Especially guitar music - it has a strong history of repetition. Recycling.

**Andrez - Obviously getting a couple of techno-oriented acts to do the remixing honours must mean that you're interested in that direction music's taken?**

Ivan - Well, yeah, it's one of the directions that we believe has a future. Again, though, I'm not saying that techno doesn't have a history - it goes back to Stockhausen and even back to the beginning of the century with certain musical experimentalists, and so on. And there was all the advances in the '60s and '70s, not to mention Kraftwerk. But it's one of the musical forms that's very relevant today.

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**LAIBACH'S NEW ALBUM "NATO" AND THE REMIX EP OF "FINAL COUNTDOWN" ARE AVAILABLE IN AUSTRALIA THROUGH MDS. THANKS TO NAT AGAIN FOR THE ORGANIZATIONAL DUTIES ON THIS EFFORT. LOOK OUT FOR A POSSIBLE TOUR BY THE LADS FROM NSK IN THE NEW YEAR!**

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# Claus Larsen
# Serenade's The Dead

By Jorge C. Galban

In the dawn of the Industrial/Electronic music age, one pioneer based in Denmark has unleashed an amazing work of art encompassing the outermost capabilities of keyboard-based music. Claus Larsen, creator of **Leæther Strip**, innovatively explores the most enterprising avenues of musical expression by means of synthesizer induced rhythms coupled with expertly arranged melodic structures. Working alone in his bedroom studio, Claus Larsen endures countless hours of sound sculpting and arranging in order to design the optimal framework for his musical masterpieces. In his own soft spoken manner, Claus elaborates on his recording techniques by explaining that *"I work at a very slow pace, and certain songs may take me several months to complete."* One example of this lies in the extended track entitled "Atheistic Sermon" from the album "Underneath The Laughter". In discussing this eleven minute musical extravaganza, Claus states that *"it took me over three months to complete that song. I would work for days and sometimes weeks searching for the right sounds for the song. I am very picky when it comes to selecting the right sounds, and I take my time programming and arranging."* It is this insatiable desire for perfection that makes **Leæther Strip** stand out among other artists. Larsen continues defining his methods of sound creation by explaining that *"I would rather take my time finding the right sounds for a song than wait until the album is released to find that there are things missing."* In describing his views on music in general, Claus states that *"Sometimes you listen to a song that is great but is missing certain elements due to lack of proper mixing and arranging."* In taking his time during the mixing phase of his recordings, Claus is able to assure that **Leæther Strip** has no weaknesses or short cuts.

Once Claus has completed his musical sound sculpting, he then concentrates on the artwork to match the desired mood of the album. With the aid of some friends with a computer and some photography, Claus focuses his energies on creating the proper cover, inserts and overall style for the album. After this step, Claus sends the finished product to Germany where Zoth Ommog takes over. The end result is a transformation of **Leæther Strip's** music into a unique aural and visual adventure. *"Once I have sent everything to the label in Germany, I begin working on new material."* Although the music of **Leæther Strip** is centered around hard hitting sequences and vicious vocal treatments, there are other ares where **Leæther Strip** expands into unchartered territory.

With the release of his newest effort entitled "Serenade For The Dead", the darkest corners of the human mind are awakened by an ominous dreamscape of eerie soundtracks and sinister compositions. "Serenade For The Dead" represents an interpretation of the work by various horror-minded visionaries including Clive Barker and Stephen King. To further enhance these mystical messages, Larsen showers each track with classical progressions of the highest order.

At 26 years of age, Claus Larsen is focussed on creating the most sonically precise and aurally challenging music of our time. His arrangements are flawless, and the unprecedented success of **Leæther Strip** will be a driving force in the electronic hemisphere.

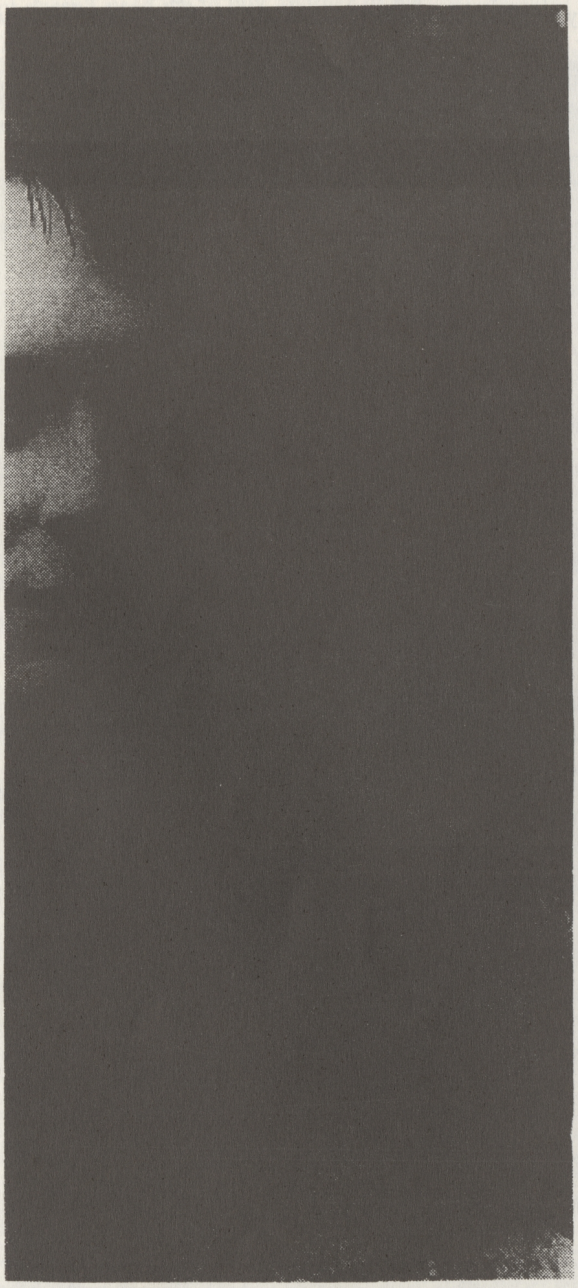
Leæther Strip's Underneath The Laughter

# FRONT LINE ASSEMBLY

## Anything That's Big, Loud & Scary

By Andrez

*Front Line Assembly, often mentioned in the same breath as Front 242 and Skinny Puppy, have been at the fore-front of an aggressive slant of electronic body music since the latter half of the 1980s - influencing a whole new generation that ranges from Leæther Strip and their ilk, to Nine Inch Nails, and as far afield as Inslaughter Natives. After a brief flirtation with the original members of Skinny Puppy, Bill Leeb left that band to establish his own and he named the project Front Line Assembly. At various stages over the ensuing decade, Leeb has worked in conjunction with Michael Balch and Rhys Fulber, although since the release of their ground-breaking album "Caustic Grip" in 1989 it's remained Leeb and Fulber who make up the creative synod behind F.L.A. as well as numerous side-projects that remain too many to mention. One of those projects is Noise Unit, and with their album "Strategies Of Violence" recently re-released through Cleopatra and so therefore more readily available, along with the first Front Line Assembly album in two years, called "Millennium", out now through Third Mind/Roadrunner, the duo have achieved a level of success and acclaim previously denied them. Bill Leeb, riding this peak of good fortune, agreed to another conversation with Dark Angel about the price of success, the current directions of electronic music, and the art of paranoia...*



**Andrez - Bill, the most obvious question of all: who do you consider to be your major influences, both on a contemporary level and in the past?**

Bill - Hmm... Every time you watch a talk-show with a movie star or rock star or whatever, they always begin with "What's your favourite film, or song?"... stuff like that. In my case, it depends upon what day it is - some days I say I don't have any, and other days I list a whole lot. Boy, where do you start? I guess a quick cross-reference would go something like Kraftwerk, Test Department, Joy Division... That's really where it started for me, in that whole sort of punk era, and then turned into the industrial scenario. Latterly it's been like Public Enemy, Pantera, Carcass and Prong; now we listen to that sort of fat hip-hop beat and we like the *new* kind of metal sound - not like Iron Maiden or any of that, but the more recent stuff which is kind of cool. I even like some of the more ambient stuff like Future Sound Of London and Dead Can Dance. I have quite an extensive CD collection, and it just depends what time of day it is. I like all that stuff. Even Nine Inch Nails, who played here [in Vancouver] last night. They do a pretty big show now and they sell out everyplace; they've got mega-everything. The fact that I like all these things is probably the reason why we do so many side-projects.

**Andrez - I know that you don't like Front Line Assembly being referred to as an "industrial" band, because industrial was a musical genre that should kind of be contained to Cabaret Voltaire, SPK, Throbbing Gristle and the like in the 1970s. How, then, would you describe Front Line Assembly music?**

Bill - (chuckles) Well, I don't know! I think that the electronic side, the industrial side and the guitar side are all influences; I don't think any one particular name really categorizes us because of all the different kinds of samples we do - I think we're definitely a technology-based band, but even now we've added live guitars, so I don't know what you'd call it...

**Andrez - A fusion, perhaps?**

Bill - Maybe! ...I mean we even have a rapper on the new album. So I guess we're like an animal, you know the animal that constantly changes the colour of its skin?

**Andrez - (going blank) Oh yeah - oh shit, what *is* it called?**

Bill - It kind of changes the blend in with the background...

**Andrez - Yeah, yeah... um... I know what it is, but I can't remember what it's called...**

Bill - Hmm...

**Andrez - Yeah...**

Bill - Yeah... Oh well, anyway, maybe you can just leave that in brackets - you can fill it in later. [it's a *chameleon*, guys, sheesh! - ED]. Anyway, I think we're sort of like that, an ongoing thing that's always changing. I guess you could call us an industrial-electronic band that uses guitars! (he laughs). Is that an okay kind of label? Well, you know, I don't think we want to restrict ourselves to any particular kind of label. Next year we may feel a fancy to do just tribal chanting and stuff, and we want to leave the option open. We've had this idea to do our next album as an aggro-metal album, where all the beats are tribal and we could sample weird back-woods Indians and aborigines - nobody's done that, right? ...Well, now that I've told you, and if you print this, everyone's going to know, but I was thinking of it. How do you title a style like that? I guess, overall, it's true that Front Line Assembly has its own particular sound, and everybody still calls us industrial... maybe, to make everybody happy, you could call us industrial-electronic-metal with tribal and world samples?

**Andrez - Early Front Line material, such as that present on "The Initial Command" and more recently captured on the "Total Terror" series, reflects a kind of aggressive, negative, and at times gloomy**

**and vicious side; since "Tactical Neural Implant", however, and especially on your Intermix produce, there's a lot more development and even a sense of optimism. How much, then, has Bill Leeb - the person behind that music - changed since 1986?**

Bill - (after chuckling once again) Well, I guess, yeah, music can be like a mirror. Being young, gnarly guys who maybe did a lot of drugs and were pissed off at everybody, and wore all black, and were experimenting with music... Yeah. Basically, *we* didn't know what we were doing, we just *did* it and said "oh, this sounds okay". In hindsight, I'd take back all that stuff and say have "Tactical Neural Implant" or "Caustic Grip" as the *real* beginning of what we were really doing. I think that early on we had all these preconceived notions of what we wanted and what we thought could be, but then as time goes on you start to realise where you're at and what you're doing, and then you're more prepared to go with your own flow. You get a better perspective on things. Rome wasn't built in a night, and neither are most musical careers. I think now we do the music for ourselves and because it's fun. Early on we were struggling and had to pay the rent, and all that sort of thing, but those problems aren't so much of an immediate concern now. Once you get to a point where your only main concern is to be happy with what you do with your music, then I think it really transforms your whole approach. This latest effort, "Millennium", was a classic case in point - basically we wrote a whole album in almost eight months, and then we scrapped the lot and started from scratch. That's why it's taken almost two years to get it out.

**Andrez - Why did you scrap that original material?**

Bill - We felt it just wasn't relevant - I mean we listened back to it and we thought, hell, we don't even *listen* to music like this anymore, so why're we doing it? We were maybe worried at first because we didn't want to lose our hardcore fans, but as it's turning out we're gaining more new ones than we're losing old ones. At the end of the day, that's what it's all about - to grow within yourself and through other people. Sometimes you take a chance and it pays off. (he pauses to reflect for a moment). Severed Heads - there was another influence. Me and Tom Ellard get on really well, and I wrote to him really early in the piece. But Severed Heads have changed and developed over time, too.

**Andrez - So you have an Australian influence...**

Bill - Yeah. You know, we get a lot of fan mail these days from Australia.

**Andrez - Yeah, well you're probably more popular over here than you realise.**

Bill - I always wanted to go down there - it's the one place that's eluded us. Hopefully this next upcoming tour that'll happen...?

**Andrez - We'll keep our fingers crossed then!** (then, moving right along due to time restrictions) **Noise Unit began as a project between you and Marc Verhaeghen of The Klinik, but he's since moved on and Rhys has taken his place. I've found the most recent Noise Unit album, "Strategy Of Violence", to be kind of like "Tactical Neural Implant" Part 2, a lot more so than the brand new Front Line album actually is. How do you see your Noise Unit output now compared with what you're doing with Front Line Assembly?**

Bill - Well, actually that Noise Unit album is two years old, right? And it got released then, but was only recently licensed in the 'States [through Cleopatra], and *now* it's in all the charts!

**Andrez - It was originally released through Dossier, right?**

Bill - Yeah, and he basically has no profile. He's an old fiend and that's about it. So I don't know - I guess we did that album at a time when we had nothing to do, and it was going to pay for a few bills... I think it's pretty cool still; I think it sounds a lot more underground than Front Line in its own little way. But it's not nearly as majestic or *beastly* as a Front Line album. (much laughter). Records all have their own time and place - we actually did "Strategy Of Violence" in the basement - and kids are digging it, and some are even saying that they like it better...

**Andrez - Yeah, "Hollow Ground" has really kicked off over here on the dancefloors - it's amazing what a response it gets!**

Bill - You know, it's weird - I just got a chart the other day, and we've got all three by Front Line, Delerium and Noise Unit in the Top 20, and it rattles me - I mean, why aren't I being chauffered around yet? (Bill chuckles to himself in a sinister kind of way). It makes *no* difference, that's why! I still have to do my own shopping.

**Andrez - "Tactical Neural Implant" was released in 1992, and it saw a softening of the aggressive stance implicit in "Caustic Grip", I thought...**

Bill - Yeah.

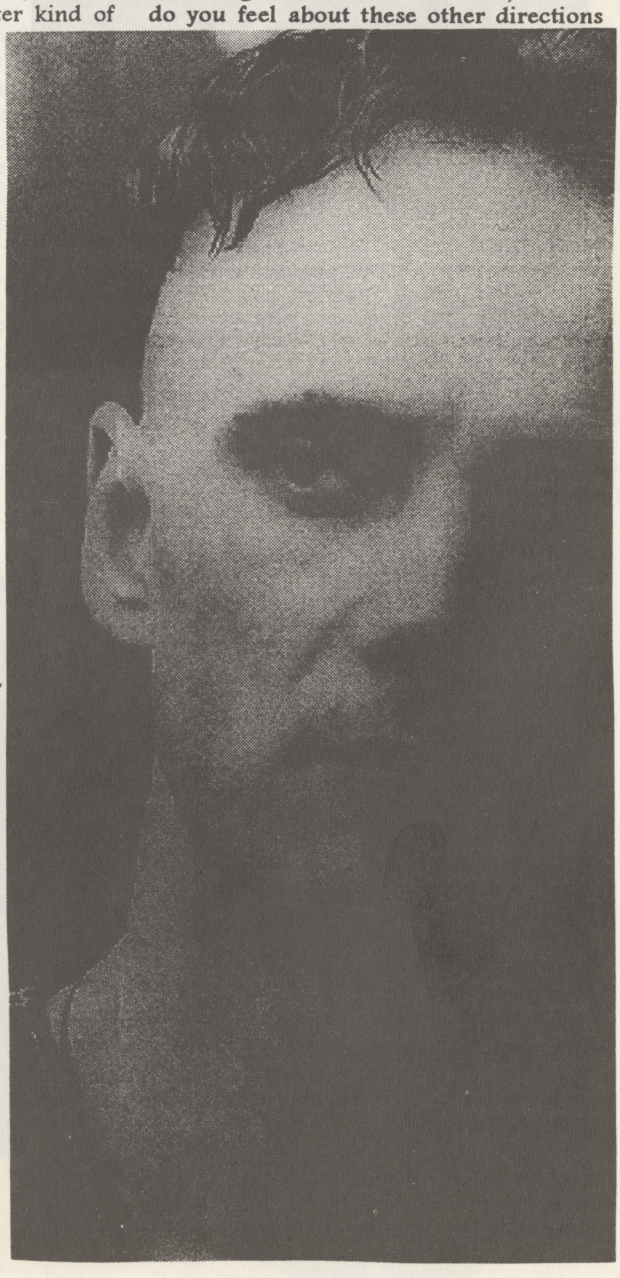
**Andrez - The sound itself on that album was more oriented towards electronic rhythms and greater use of melodic chord progression, and that was a kind of flavour utilized by Front 242 and Lassigue Bendthaus around about the same period. How do you see "Tactical Neural Implant" now, and what does it represent in the progress of the act up to that time?**

Bill - Well, I think that, to me, "Caustic Grip" is the classic, hard-driving sequencer album; I mean it got reviewed in *NME* and *Melody Maker* and was compared to Joy Division's first album as, like, a classic of the genre it represented. So we thought, hmm, that was as far as we could go with that, and then "Tactical..." was our attempt to make a cyberish, sci-fi kind of album. I guess you must have seen the video of "Mindphaser"...? Well, the whole album carries that kind of a theme, right up to the title itself, and I think we went as far as we could go with that theme. Back then we were totally happy with that and with the whole virtual reality concept, but now we hate that word "cyber"! We're in the full-on mode now, you know! I think "Tactical..." was perfect because it was so different from "Caustic Grip", and I think "Millennium" is completely different in its own way from the other two albums again. It still has our signature, of course, but it's like step three of our three best Front Line albums. Each record we do does have its own theme, and this one is the whole millennium montage of different short stories of people who have gone bad. "Tactical..." was the same thing, but on a computer-generated level.

**Andrez - The early '90s, I guess, were a highlight period for electronic, cyber-oriented acts like yourselves, 242 and Skinny Puppy - for instance, there were the penultimate albums "Tyranny (For You)", "Last Rights", "Tactical Neural Implant", and all your Intermix output all at the same time. Each of those bands has since moved on, and what was labelled electronic body music *appears* to have mutated into what's now called European aggro-tech from the likes of Leæther Strip and X Marks The Pedwalk, as well as the more commercial, pop-industrial of American acts like Nine Inch Nails and Machines Of Loving Grace.**

Bill - Yeah.

**Andrez - You've really gone off on your own tangent with "Millennium", so how do you feel about these other directions**



**EBM has taken, and do you think it's still a legitimate musical form to pursue?**

Bill - Well, yeah, I think definitely it's died out and I don't even know if Front 242 exist anymore. Personally, I thought the whole EBM thing would go a lot further than it did, but then the whole '60s thing started and it just disappeared. I guess, like with anything, the good ones hang around and I draw a parallel with the workplace - you have to be prepared to change a job every five years, and nothing is certain. Music's exactly the same. If you want to survive, you have to be able to adapt and move on and be able to change your sound to develop. Music *is* partly a business too, so you have to adapt to the times - that's the reality of it. I met Claus [from Leæther Strip], and he's a really nice guy. I think what he's doing is good, too - better than a lot of the other stuff. As far as Trent [Nine Inch Nails] goes, well, he's just too big at the moment - he's going to be like the next U2 or Jim Morrison or something at the rate he's going. Once guys get that big I just don't identify with them anymore - it's become a big corporate rock thing, where it's no longer how good you are, but how much money you can make and how much money you can spend to make yourself look better. Trent doesn't need me to buy another of his albums!

**Andrez - Whilst on the subject of Mr Resnor, in the March '92 issue of *Spin* magazine he was quoted as saying that "Front Line Assembly is a textbook case of a band [where] I can't listen to a fucking song, let alone an album. Just monotonous, boring, uninspired bullshit"...**

Bill - Yeah, well... (he pauses). To quickly summarise, before that issue even came out Trent's manager sent me an apology in the fax; he didn't specify *what* was said, but just said that Trent was mis-quoted, and blah, blah, blah... When I got the magazine I just thought "Oh yeah". So, for awhile there I talked to a few other magazines, and 'cause he's a little tiny skinny guy and I'm a big guy, I said if I ever saw him I was going to pulverize him! (he laughs). He got all worried, and it was a lot of hype that got about early last year and that was pretty good for us. Apparently Trent was asking his manager "Oh, do you think Bill's going to turn up tonight...?", and it was quite a laugh. The whole thing was overblown; he's said similar things about other bands as well. The whole article in *Spin* implied that Trent was Mr Industrial, and he's the furthest thing from that. It's kind of like the Roseanne Barr thing, you know? *(ED - No!)*

**Andrez - Samples of course play a very big part in the music you produce, especially as Front Line Assembly, and in the track "No Limit" you've snatched a line from a film called "The Hidden", whilst in "The Chair" you've borrowed heavily from Wes Craven's film "Shocker". Are these favourite films of yours?**

Bill - Um, yeah, anything that's big, loud and scary I love - I'm a huge fan of all those films like "Aliens", "Robocop", "2001", "Scanners", and in fact all the David Cronenberg films. "Bladerunner" - that's one of the classics. I collect all those films on laserdisk.

**Andrez - You once said that paranoia is the best state of awareness. Do you still abide by that philosophy?**

Bill - Yeah, I think so - that's *me*, I'm always like that and always kind of paranoid; in some ways I think that state of mind makes you more aware of things than other people. The more aware you are, the better. You see more, and so you get more out of life... Well, that's *my* opinion! Other people may disagree. I'm one of those people who, when you're travelling on a plane or on a ferry, goes "Is this thing safe?" or "Do you guys know how to work these lifeboats?". Eight times out of ten, those are the guys that survive, right? I think it's better to be like that than one of those trusting sods who believes everything he's told. The media, especially, as well as politicians and all those types of people, rely on us being trusting, and they lie so often it's pathetic - I'm always the last one to believe any of that, and it's probably what's made me angry in the past and that's come across in my music, I guess.

# The Rebirth Of Electronic Music

By Jorge C. Galban

There was a time when the memories of true synthesizer-based music lay buried deep in the ashes of older Ministry and Skinny Puppy material. Many followers of the earlier work by these and other artists in the same realm were left to suffer the agony of the Grunge movement. The assault on this exciting music came from various enemies including MTV, commercial radio and once "leading" magazines like Spin. To the surprise of these menacing multimedia manipulators, an even stronger underground movement has evolved and bought with it an impressive array of innovative craftsmen.

One true leader in this revolutionary process is Trent Reznor's **Nine Inch Nails**. Through his mastery of sinister keyboard sounds and computer processing technology, Trent Reznor has launched N.I.N. into a unique position in the electronic music arena. One listen to his newest release entitled "The Downward Spiral" sends chills down the spine and opens the mind to a collage of sound textures left unexplored by other artists. Fortunately, Trent Reznor is not alone in his crusade toward a more digitised formula for musical expression.

Another viable force in the digital sphere takes shape under the name **The Fair Sex**. Their first CD release in the US entitled "Machine Bites", displays well orchestrated soundscapes and hypnotic rhythm patterns. Accompanying the ominous musical structures are expertly delivered melodies that add to the total dimensionality of the album. There are interesting short intervals of musical pieces layered between certain tracks which give the album a uniquely appealing quality. 'Soulspirit', the album's most extreme song, contains the kind of hard hitting dance grooves most commonly found in the midst of underground clubs. This collection of songs are essential among sythesiser music connoisseurs. Along with The Fair Sex, other artists in the forefront of technology are ascending from the underground. One such guiding force is German based **Die Krupps**.

Originally named after the famous Krupp steel factory in Germany where various weapons for the First and Second World Wars were built, Die Krupps began their musical excursions in 1981. After more than a decade of successful albums and touring, the band has released their most mature and exiting effort to date. On "The Final Option", Die Krupps focus their energies on bringing forth an awareness of the consequences that environmental destruction and meaningless war battles have on our future. The first track entitled 'Crossfire', confronts the painful reality of the suffering and pain endured as a result of war and fighting.

'Bloodsuckers', the third song on the album, concentrates on the growing problems caused by environmental destruction and loss of natural resources. In his own passionate voice, lead singer Jurgen Engler emphasises; "Bloodsuckers you steal from the earth; you'll kill for the riches, and decide what it's worth." [A recent conversation] with Jurgen Engler brings the true essence of Die Krupps into light.

"The main reason for Die Krupps' success has been the support and dedication of our fans." Jugen goes on to explain that "during our shows the fans are invited to dance on the stage along with the bands and everyone has a great time. " By removing the traditional barriers between artist and fans, Die Krupps is able to create a unique bond with their followers based on admiration and unity. By far the most down to earth and soft spoken artist that I have come in contact with, Jurgen's vision for Die Krupps seems focussed and destined for continued success. As Die Krupps continues their quest for perfection through technology, other allies to their cause are piercing the outer layers of musical expression. These artists include: Placebo Effect, Haujobb, X Marks The Pedwalk, Mentallo and The Fixer, Leæther Strip, Project Pitchfork, Delerium, Noise Unit, Reload and Sect.

The Grunge crusade may not be over, and the battles for musical examination will continue to be fought among the various artists who differ in their methods of expression, but their is a light at the end of the tunnel for keyboard-based music. The light represents the ongoing technological avenues being investigated by such pioneering artists as those mentioned above. It is these sound sculptors who redefine the traditional methods of musical creation and expose the listener to a unique vision of the future.

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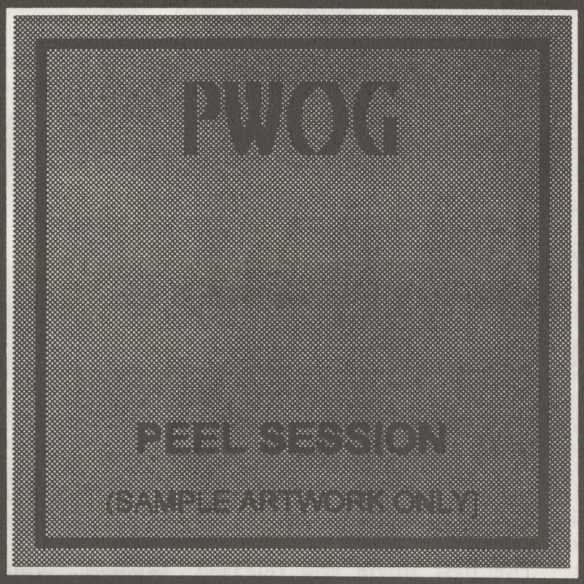


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# Orbiting Orbital

By Andrez

*Orbital have remained at the cutting edge of Britain's burgeoning techno culture since 1990, with two ground-breaking albums and a flurry of singles as well as remixing duties for other artists. Now they've submitted a new album called "Snivilisation" for our perusal. The tricksters behind Orbital's musical experiments are brothers Phil and Paul Hartnoll, and I caught up with the latter sibling to talk about the latest release, the Criminal Justice Bill, electronic music, television and family matters, not to mention Orbital's past, present and possible futures...*

**Andrez - Firstly a question sparked more out of curiosity than anything else - who's the oldest, you or Phil?**

Paul - Phil's four years older than me.

**Andrez - Why did you both decide to use the name "Orbital"?**

**Paul** - (After a pause) Um, really it came about quite suddenly, because we're the sort of people who never really put names to tracks or names to bands or anything like that, and then all of a sudden we found ourselves doing a single and we thought "oh shit, we'd better give ourselves a name!", and it went from there. The name itself evolved from one of those round table sessions with our friends. The village we were brought up in [Seven Oaks], where we were doing our music at the time, had the M25 motorway charging through it, basically. It's official name was the M25 London Orbital, and somebody came up with the simplified Orbital and we thought "oh yeah, that's it, that's the one!". But there were a lot of hassles around that time with that particular motorway and dance parties - it was a matter of getting from that motorway to all the particular parties and dodging the police every week.

**Andrez - The first single you released under the Orbital moniker was "Chime" in 1990 - what do you think of that track now, four years on?**

Paul - Um... I think it's alright still!

**Andrez - Yeah?**

Paul - Um... yeah.

**Andrez - Is there anything you'd change about it in retrospect?**

Paul - No, actually. I've found myself criticizing old things less and less and -

*Here something new and unforeseen occurred which I hadn't encountered in any previous interview - Paul accidentally pulled the phone plug out of the wall and we were disconnected. Then came the attempts to ring him back, but he still had the receiver off the hook as he tried to work out what happened. Anyway, about five minutes later we re-established contact but I'd forgotten my original question (so what else is new?) so we moved on to something completely different...*

**Andrez - You and Phil appeared on "Top Of The Pops" (the British TV equivalent of "Countdown") wearing anti-Poll Tax tshirts and haven't been invited back since. What do you think of all the controversy surrounding that incident?**

Paul - Well, it's one of those funny things - I mean Jimmy Sommerville was banned from wearing anti-Clause 28 tshirts, and things like that. It's funny, too, that people still talk about it now, four years later, so I guess it did have its effect. I think it was a *very* funny old experience doing that program anyway. Very, very bizarre!

**Andrez - What's your opinion on television in general?**

Paul - I think people watch far too much of it. It's a great tool to have, but it's an abused one - I mean do we really need so many soap operas? I've actually sat around listening to people having conversations, and if you didn't know it was soap operas they were on about you'd think they were talking about people they actually knew. When you realise that they're talking about fictional characters, it's quite scary.

**Andrez - A general escape from reality...**

Paul - Mmm.

**Andrez - Whilst on that theme of escapes from reality, what is your opinion on the use of drugs in rave or techno culture?**

Paul - Well, it's a funny old thing, that - because really drugs and music have always gone hand-in-hand as far as I can tell. People have always got drunk when they've gone to see a band, or smoked some grass, or taken speed; then, with dance music, there's little bits of acid and ecstasy and things like that - it's different drugs for different kinds of music. If you're going to use drugs, just don't abuse them.

**Andrez - True.** (a pause as I work out a question from the mess of info splayed before me). **You've done remixes for Meat Beat Manifesto, EMF, Yellow Magic Orchestra, Drum Club, and so on. How do you feel about the art of remixing as opposed to producing your own music?**

Paul - Well, it's a completely different thing, really. I enjoy doing both myself. I quite like the idea of producing a band, and remixing is a way of doing that, although you take it that one step further. Sometimes remixing you drop most of the original stuff that was there.

**Andrez - Orbital is a union between you and Phil in both producing and remixing. When you're working is it as collaborators, brothers, friends, individuals...?**

Paul - I don't think I can answer that question, because I don't really have any parallel experiences to compare it with! (he laughs). I haven't worked with anybody else, so it's hard to know.

**Andrez - On the untitled brown album, which was your second full-length album released in 1993, you sampled from sources as diverse as Kirsty from Opus III, an Australian pedestrian crossing, and dialogue that bears a striking resemblance to Worf from "Star Trek: The Next Generation". Sampling is obviously a big part of Orbital's repertoire - so what does it mean to you as an artist?**

Paul - Hmm... Well, it provides an ability to get somewhere faster. Instead of pain-stakingly working out loops and whatever and reproducing the sounds we hear, and then trying to get these to go along with the music, sampling is a nice sort of digital tape recorder. We use samplers that are much more like synthesizers, so once it's on there we still have the range of options of an analogue synthesizer so that we can manipulate the sound. I really enjoy that. For me, sampling is a good starting block.

**Andrez - Sampling, then, is like another musical instrument?**

Paul - Definitely so.

**Andrez - Is there anything in particular that you look for when you're in a sampling mood, or is it a case of random chance and circumstance?**

Paul - It depends, really. I like taking random samples from easy listening records as well, for tiny little stabs of sound that you can make your own tunes up with, and that kind of thing.

**Andrez - Performance-wise, you played at the Woodstock revival in August this year. What were your impressions of that big event?**

Paul - It was a bit too large for my liking, really, and it was a bit sort of straight-laced - no alcohol in sight - and it all seemed a little too sober for a festival. Not that the original Woodstock was probably much better. It's a legend now, but it probably wasn't *that* terrific - although I wasn't there, so I can't really say. The second one, though, was definitely like a massive baseball game!

**Andrez - You also toured as a part of the Midi Circus with the Aphex Twin and Drum Club last year. Was that the first time you actually worked in the same arena as Richard James?**

Paul - Um... Let me see... yeah, it was. We knew him before that, but that was the first time we played gigs together, and we went on to America with him.

**Andrez - Any chances of a collaboration?**

Paul - You never know.

**Andrez - In issue 12 of the cyberpunk journal "Mondo 2000", you and Phil interviewed Richard H. Kirk [Cabaret Voltaire]. What was that experience like for you?**

Paul - What, interviewing him? ...quite nerve-wracking, really, having to interview somebody who'd inspired you to go on to produce all the stuff you did. Luckily, we'd met him before, though. Otherwise it would have been completely mad!

**Andrez - Obviously he's made an impression.**

Paul - Oh yeah, I'll say!

**Andrez - Who else do you consider to be an important influence on Orbital?**

Paul - Well, funnily enough, apart from the obvious influence of Kraftwerk - who appears to influence anybody who picks up an electronic instrument these days - we'd swing towards Severed Heads, who were probably one of the *major* influences on us. The first two Severed Heads albums were extremely influential on us.

**Andrez - Well they've actually remixed and re-released "Dead Eyes Opened".**

Paul - Have they? I'll have to hear that!

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*Here followed an in-depth discussion about various Severed Heads releases and remixes, from "Since The Accident" to "Twister", but since this was an Orbital interview afterall, we eventually got back on track...*

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**Andrez - Here in Australia we've heard a lot about British music's hassles with the Criminal Justice Bill. Could you give us a run-down on what the Bill actually is, and how it will effect musicians such as yourselves?**

Paul - Basically, I think they're using dance music and travellers and squatters as scapegoats to get the Bill passed, because they're using those three categories specifically, and the people in Britain are going along with it - but it's actually going to effect *everybody*, and it will effect our basic rights. It eradicates the right to silence and outlaws any gathering of more than ten people unless under licence, and any music involving repetitive beats is illegal in those circumstances. Basically, if I have techno playing in my house and there's twelve people there listening to it, including my grandmother, then the police have the right to come in without a search warrant, confiscate the musical equipment, and arrest the lot of us. And it won't be just a civil offence, but a *criminal* offence.

**Andrez - It's a clever stunt, the track entitled "Criminal Justice Bill", on your recent remix EP of "Are We Here?". Who's idea was that?**

Paul - I think it was mine - a last minute idea to fit within the perimeters of what was already there, and the silence is there just to irritate people so they actually have to get up in this case and do something about it - even if it is only to skip to Track Six.

**Andrez - I guess that fits a description of Orbital I've heard which defines you as "eclectic". Do you think that's an appropriate label, and should there be labels at all?**

Paul - Oh, well, eclectic sounds alright. It's not really a label at all - it almost means quite the opposite.

**Andrez - Your latest album is called "Snivilisation". There are obvious innuendoes in that title, but what's your own interpretation of it?**

Paul - Well, it's what it says. I think it's a funny word that sums up quite a lot of what's going on - just people's attitudes and that sort of thing. As a western nation, and in fact as a western society, we're all stuck up our own arse quite a bit. There's a lot going on that's wrong, and people aren't doing anything about it; instead they're content to sit in front of their television sets, surrounded by various remote control units that they don't know how to work. We're all quite complacent, really - thus the title.

**Andrez - "Snivilisation" is quite different to your previous brown album, although I find that the track "Crash and Carry" bears the most resemblance, albeit fused with contemporary acidic techno elements. What's surprising about "Crash and Carry" in particular is that it crosses musical boundaries - I've heard it played in industrial, Gothic *and* techno clubs...**

Paul - Oh yeah, that's really positive to hear!

**Andrez - So do you think that's one of Orbital's skills - the ability to cross musical boundaries, I mean?**

Paul - I don't know - if it is, it's not by trying to! Only by sitting down and doing what *we* want to do, and not giving a toss about what other people are going to think. Personally, I can only create the music for myself, so it ends up being what I want to hear. At the end of the day, I think that works in your favour.

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**ORBITAL'S NEW ALBUM "SNIVILISATION" IS AVAILABLE NOW THROUGH MDS, AND THERE MAY BE ANOTHER TOUR OF AUSTRALIA BY THE DUO IN 1995 - STAY TUNED FOR DETAILS. THANKS TO NAT AT MDS FOR WORKING HER PROVERBIAL BUTT OFF TO ARRANGE THE INTERVIEW! IN THE MEANTIME, THE CRIMINAL JUSTICE BILL HAS BEEN PASSED THROUGH THE BRITISH PARLIAMENT AND IS NOW PART OF LAW...**

# O YUKI CONJUGATE

## A Natural State

By René Walczak

Achieving balance is a difficult task, beginning with our own inner nature and expanding from there on outward into the material world, and then into the natural one. Perhaps there was a time, before the first millennium, when humankind was neither above or below nature, but unified and in harmony with that larger force of which we are only a part.

In the case of two - man, UK - based O Yuki Conjugate, that balance is apparent in the music. According to the the self-professed economical Andrew Hulme, "It's between the technological and the primitive; the electronic and the organic."

O Yuki Conjugate incorporates a wide blend of musical styles. There are hints of Indian and Middle Eastern, Native American and Anglo - Classical. And these name but a few. Andrew Hulme and the affable, Roger Horberry are more like archaeologists exploring their musical technology to discover and uncover what already lies within.

Hulme explains. "The musical styles to which you refer are there because we find them in the machines we work with. You can take a loop of music, and by manipulating it, you can change it. That change can take any of several directions. For instance, you can turn it into what would be known as an 'industrial' or 'ambient' sound. It just happens that the type of sound we have become known for is 'Ethnic'. Hitting a piece of wood has just this potential. You emphasize its wooden character by harmonising it down an octave and it becomes something ethnic.

"What we've done is to harness these types of sounds. We've embroidered them with electronics and developed a style. Personally, I'm fascinated be the range of things you can so with a very simple sound source. Then, of course, when you get very complicated ones . . . who knows what can happen? What I'm really saying is that if you scrutinize our music in those terms it doesn't hold up. We're not musicians; we're not involved in the theory of ragas of the intricate tunings of gamelan. What we are interested in, though, is the quality of these sounds and their potential in the creation of something new."

Something old, something new. This is O Yuki Conjugate. This essence has been evident since the 1984 release of the first, less sophisticated, more of less simplistic Lp Scene In Mirage {a-mission; now deleted} and it's scenic, sensory video accompaniment. It's equally evident in the subsequent releases: Into Dark Water {Lp, 1987, Final Image; now deleted} and its 1992 reissue, along with new material, Undercurrents {CD, Staalplaat}; the Peripheral Vision video {1989, Ikon; available on NTSC through SoleilMoon}; the lush and hallucinogenic Peyote {CD, 1991, Multimood/Projekt}; and the soon-to-be-released, encompassing Equator {CD, Staalplaat/SoleilMoon; see reviews}. The O Yuki Conjugate advocate may also be interested to note that there are, as well, plans for the release of Primitive, a CD reissue of some very early material, and a future video, too.

The story behind O Yuki Conjugate is neither terribly long, nor is it horribly complicated. Actually, relative to many of the personality-complex artist histories, theirs is rather streamline, though not without its personality conflicts, and certainly not without a certain humour.

"Rog and I", as Andrew Hulme tells it, "had known each other at college when he was in a punk band with his brother, Tim. He was disillusioned with the sort of sub-Gothic material that they were playing and both he and his brother broke away from that to play more experimental music. This was the point at which myself and Clare, the flautist of the old band, joined. The resulting music was, to put it bluntly, a cacophony. We played live gigs around Nottingham, the first one being by far the best . . . An audience of five, including a dog. But we'd resolved, nonetheless, to go out and make memories."

And so they have. And do. If there appears to be huge gaps of time spreading out between albums, the reason is geographic, as Hulme will reveal.

The story continues . . .

"This was the first time we had worked together, despite knowing each other for a long time. It's been a relationship built on friendship, and at the same time, rivalry. Like all good relationships. In the beginning, there were a lot of problems between the four of us - personality clashes, power struggles, all that sort of bollocks. And very strangely, I think the style of music grew out of that. It was sort of a conservatism towards making any sort of statement, meaning that the music became subdued and toned down. This was what certainly produced the first album, Scene In Mirage.

Rog and myself always seemed to be the core, certainly of the arguments, with Tim and Clare expressing less and less interest in the band as time went on. Eventually, we looked in other directions and found people who we liked to work with more; these being Malcome McGeorge, Dan Mudford and Pete Woodhead. So the group changed, and that's what you'll hear on Equator.

"We have utilized other musicians, and we always credit people, but it's difficult for a listener to differentiate between what is pure OYC and what is an outside influence. Peyote was inspired by the playing of the percussionist Dave Collins. Couple that with the crispness of the recording, and that's what gives the album it's feel. Conversely In Dark Water was created by the engineer Jon Kaukis whose production values were inspiring. I still think that that album is the best thing we have done. For me, it really stands the test of time.

"We prefer not to fill our minds with a particular type of music all the time. I think that's quite unhealthy. All of us like dance music, for instance, but this doesn't mean to say that this will show up in what OYC does. However, there is an offshoot of this called Symmetrics which does, and we've had a couple of 12" singles out. So in this sense, I don't think it bears any relevance to OYC. We often get asked about influences. How can you answer such a question? We're influenced by everything around us. Who knows how much of what seeps through into the music?"

As Unbiased receptors, Hulme and Horberry, are more technicians than musicians. They do not, nor have they ever, considered themselves musicians, but rather men working with sound in an equal partnership.

"We both start out, whether together or alone, with a particular sound and build around that, adding other elements until the thing begins to take shape. It's quite exciting never knowing what the end result will be, just going with the flow if you like. We both do everything. Rog quite often will play guitar, but strangely, this never makes it onto CD."

In the mid-80s, O Yuki Conjugate's core members split apart to different ends of England in order to pursue college courses. Hulme now holds a Fine Arts degree in Film and Video, and Horberry a computing and Media Studies degree.

As Hulme describes, "I was left alone for four years to do what I felt like. It was brilliant. I doubt anyone nowadays would be allowed the same freedom. At the end of it, I felt like I needed to be normal, so I held up a few banks, fiddled with the Social Security, made myself rich off immoral earnings and came down to London to make a name for myself. Then. failed miserably."

During such time, music became a secondary consideration. "Getting together then was always going to be a problem. Since I moved to London, effectively making it the focal point because that's where Roger was living, things have become more defined. We see each other a lot more and have now got a studio together which is something we'd never bothered with before. This obviously means we spend more time on the music, and I think we'll become slightly more prolific in the future - if you can call an album every 2 to 3 years "prolific".

There's a disconcern for the music industry as a whole, and "industry" is the word which defines it here. It's a business that's there to make money, and in order to do so, you have to prostitute yourself to make a living. What makes us different is that we don't have to make a living out of it. By design or circumstance, we've found that we can do exactly what we want do when we want to, and no-one interferes. Obviously, we prostitute ourselves in other areas to make a living. I'm a picture editor and Rog writes for computers. This, however, totally frees us in our music.

I'm not saying that we don't want to appeal to the most people we possibly can or that we don't want to make a living out of it. That would be a great scenario. But we're too realistic to expect anything like that and to keep our artistic integrity intact. I personally don't want to dedicate my whole to music."

But it's precisely this not dedicating the whole to any one thing that gives the music of O Yuki Conjugate its multi-dimensional, multi-sensual feel.

Hulme has balanced his travel experience with a degree of isolation, both healthy extremes in his estimation. "Working on our own means that we've had very little contact with our peers. In this sense, we are very isolated, but this is changing. Working with Paul Schutze as producer has made us open up a lot to newer ideas, and has changed the music as well. For the better, I hope."

And so EQUATOR is currently the point at which O Yuki Conjugate stands to be judged for better or worse. EQUATOR takes the fundamental question of balance to task by working with the fundamental nature of that for which the album is named - the

earth's demarcation line, half-way mark, partition, bisector. And so, EQUATOR rides the middle, passing through the sonic sensations of divers cultures, geographic regions, and climates. Soundscapes indeed.

Hulme takes the terminology in stride. "I'm beginning to like them. The latest one, of our invention, is "techno-primitive". One reviewer once wrote that it was "nature music for people who don't like nature." Sheer brilliance, that one. Paul Schutze's favourite for his music is "hyper-timbral cyber-jazz". I think it's all great. What we need though is more people with imagination to come up with even more absurd titles.

I don't think our music reflects anything of how we would like to perceive the world around us. It's not overly romantic or anything. There's plenty of rough edges there. We've always tried to balance the pleasant with the not-so-pleasant; melody with menace. Certainly, the new material is quite a cross-section of styles, also referring more to the world here than the world there, if you understand ...?"

Here, perhaps, as received; perceived. There as in actual, but removed. Here for O Yuki Conjugate is not Equador, nor is it its African counterpart. Instead, their here happens to be London's squalor.

"I'm not sure about calling London an "earthy metropolitan focal point;.....The pace of life and everyone's attitudes here are very removed from the rest of the country. It's very frenetic and you'll find yourself bogged down in the daily grind too much. Does this affect the music? I suppose it must, but I tend not analyse why things are like they are. I really think it's up to other people to do that sort of thing. We just dp what we feel at the time, and we're far too close to be able to view it objectively."

So here and there remain entirely personal, and arbitrary. Stuck here, I long for there, which is still subjective to my perceptions based on my experience. Even if we were to stand still, here, back to back, it would all be relative. And as for there, we can never hope to be precisely the same place.

It's a difficult problem best left to more analytical minds. I only know that an hour of OYC is able to send me far from here, and leave me with conviction enough to feel as though I'd been elsewhere; away from here and away from myself, and all I feel is better for it.

ENDNOTE: A Small, Good Thing is a solo project featuring two others. Tom Fazzini and Mark Sedgwick. both old friends. It concentrates on a specific idea or theme, SLIM WESTERNS being one of them. They are currently working on their next A Small, Good Thing project, so far without a title, heralded to be stylistically similar but very different in terms of content. According to Hulme, "What we want to do is approach a subject and intensively develop all of our ideas on that subject. The subject itself might be a well-covered one, but we feel we bring our own style to it and make it into something new."

Something old, something new. Something neither here nor there . . .But rather, a little bit of everywhere and a lot of where we might rather be.

O Yuki Conjugate is indeed a small, good thing. As is a rose . . . by any other name . . .

# Wailing Wall

## Local, Import, Re-release and Demos.

### PLASTIC NOISE EXPERIENCE "-196°C" (Van Richter)

A second wave from the signature German synth circuit....Remember Kraftwerk?Palpitating, pulsating; not at all unpleasant. Not so pulverised as Front 242 or early Front Line. Not as fervent or peevish as Puppy. Not as chaotic as Einsterzende Neubauten.....But certainly, the genesis of Plastic Noise Experience was marked by these influences, their offspring, and second cousins.PNE, the combined trials and tribulations of claus Kruse and schizophrenic pal SM Kalwa, have obvious fun with noise without ever torturing the listener. Like Bronski Beat, whose "Why" is well covered here, it strongly urges certain primal instincts triggered by rhythm. I find "-196°C" leaning more toward the ambient rather than the aggressive side of Industrial. They've a definite ear for the source of aesthetic delight and play it to their advantage. I guess "-196°C" would be pretty damn cold, but I've a warm feeling for this 14 track anthology.
René.

### OASIS "Definitely Maybe" (Sony)

As Oasis prepare to ascend on us in January via the Big Day Out, it would be an appropriate moment to decide whether all the fuss that is being kicked up is warranted, or whether it's just a lot of major label big bucks being thrown to the wind?
Well, initially I had to feel my way through this release, it not being a pop record of throwaway tunes. "Rock 'n' Roll Star" didn't do it's job of initially grabbing me and pulling me right into the desert palace of palm trees and shimmering pools the name promised. I was only momentarily unaffected though, because through the coolness of "Shakermaker" I was coming around and by the huge single "Live Forever" I was starting to see the light. After cycling my way through this disc a couple of times, I was convinced that Liam Callagher was music's answer to Laurence Olivier charging around the desert and Oasis were real, and not just an empty mirage trying to satiate the fervour of some disaffected youth short of a Smiths replacement. Comparatively not dissimilar to the Beatles, Oasis are travelling ground LA's fans will not be unacquainted with. Which tracks do I like? This is a stand out record, by a band whose music writing ability belies its age. This is the band the Cult are trying to emulate now. Get all their singles as well as this CD, see them live and be in at the ground level. "Definitely Maybe" is a debut along the same lines as Suede, Stone roses and even the Smiths. Not maybe, but definitely....
Geoff.

### SMASHING PUMPKINS "Pisces Iscariot" (Virgin)

Neck-biting and nipple-pinchingly lovely. Such sweet agony; such terrifying, momentary ecstasy. Pumpkins have always held my number one slot for achieving that perfect balance of pleasure and pain.....Buoyancy and weightiness. Corgan's collection of B-sides, etc. is a definite autobiography. Afterall, he is a pisces, so for him, it's all about water. Swimming. Drowning. Fluidity. Motion.....And sacrifice. And survival. The Spirituality Search is probably high on his list. As for "Iscariot", call your local library information line. If you're looking for a clue it's worth the effort.
"Blew Away". Yes, that about sums up my feelings for this little wheel of ever turning sonic bliss. "Obscured" and the opening track "Soothe". So deceptively pretty. Nice, but not nice. Like "Girl From Sandoz" taking a whip to your bare, tender backside. But then to cover Fleetwood Mac's "Landslide"? Took guts, especially to do so with such plaintive and innocent conviction. I say, "Give 'Em Sainthood". B-sides and out tracks is a hideous kind of reference here. Not one song selected is a "B" anything. Frankly, I couldn't give a good goddamn if the stuff's not new. "Pisces Iscariot" is finding hidden treasure in your most desperate hour; just when you need it most. All and all, this album, like all the Pumpkins' other stuff, always inspires me to think. A lot. Until I can't even think of thinking anymore. In terms of music - any music - this is about the highest form of praise I can offer.
René.

### SUEDE "Dog Man Star" (Columbia)

God, how much like Bowie can you be? I could probably write a thesis on all the affinities between these two. Still, there is some inimitable un-derived 'something' about Suede that sets them above iniquitous critique. So special that even though they are metaphorically Morrissey in David Bowie's suit they are deserving of only the highest praise! And as Brett cries for you to give him "the Power" you know that he already has it. Through the gaps between singles, We are the pigs, the wild ones....you are treated to the musical bliss of Heroine. Plus kids, don't forget it's not a 21st century Joan Of Arc Brett-baby is after; sounds more like he's aching for something more.....White? The power, The two of us....etc. We must admit that Suede are yet to release a dodgy song. Even the over-wrought western style of Still Life has you eagerly awaiting the re-animation of John Wayne, as if the appearance of him beside you would only be the expected thing (so damn sexy they could bring the dead to life). Much more relaxed than their previous full-length release, "Dog Man Star" loses none of its predecessor's emotive paresis. Driving its empathic nails into your dis-affected soul. Whatever Morrisey had is still alive in Brett Anderson's sweet dissertations. Be prepared to love this band or you will have to force yourself to hate them, or admit that you weren't clever enough to appreciate them before they wrote themselves a place in musical history. Or have they already? Whatever, it seems irrefutable. A God like release!
Geoff.

### JESUS AND MARY CHAIN "Stoned And Dethroned" (Def American)

It swoons. It croons. It bobs. It twinkles. It smiles in your face while stabbing you in the back. That's how it is....It's the Jesus And Mary Chain. And this is about as cheerful as the darker half gets. I've always had a passion for Jim and William Reid's ability to speak the real language of love....

confusionbetrayalanguish-
languishlovelyugly

I've always had a passion for their Beach Boy ripp-offs, their smug arrogance, their attitude problem. Never a problem for me. "Stoned And Dethroned" is a hell of a lot more "Barbed Wire Kisses" than "Honey's Dead". It's that easy on the ear, whether sultry as with "Till It Shines" or loping as "Come On". Ever notice there's a lot of rain and guns and coming on with these guys? This is one way to listen up without ever really flipping a switch. Neon Jesus and Virgin Mary nightlight all wrapped into an illuminous forty-nine minutes of negative bliss. "Stoned And Dethroned" is very much like a desperate, but entirely hopeless, prayer offered up to no one in particular. If there was a church of the Jesus And Mary Chain, I would consider priesthood.
René.

### NIRVANA "Unplugged In New York" (Geffen)

A fitting release to many a person's dead idol, or simply the amoral business of floggin a dead horse? I don't think that there is really any doubt but, however, I won't dwell on the

fetid stench of profiteering, capitalist swilling. I'll just leave the pigs at their money troughs. The most poignant thing about "Unplugged..." is the fact that the quiet nature of the record is most fitting in the circumstances. Kurt is dead and you won't be seeing him down the Quickie-mart just yet, although I'm sure it won't take those fuckheads that flock over the United States of Absurdity long to start seeing him eating meat pies at the Rose Bowl, or cheering on the Seahawks at a local fixture. Still back to the record which contains some beautiful versions of the groups more emotionally despairing and alone, "help me I'm misunderstood" type tunes. "On A Plane", "Pennyroyal Tea" being the best of the best (Real MVP's) and strongly supported by ably rendered covers of David Bowie's "Man Who Sold The World" and "Jesus don't want me For A Sunbeam".So all is well and I'm sure Kurt is probably having drinking competitions with Janice and loosing, whipping the fuck out of Hendrix at table tennis (have you seen the Simpsons?) like all the rest of the dead, famous Greek philosophers, laughing at Elvis for appearing in lots of really trite films and being grossly incapable of writing a decent song for himself (In case you didn't know, Elvis didn't write any of his material, well, nothing decent, anyhow) and thanking his lucky stars (I suppose God would think him a suck if he thanked him) that he had the foresight to kill himself before ha made any crap records like, well.....there are plenty.....
Geoff.

## LOVE AND ROCKETS
## "Hot Trip To Heaven"
## (American Recordings/ Beggars Banquet)

Last Autumn, David J told me to expect this, already recorded, already titled, originally scheduled for a new year release but arriving a bit overdue. apparently Love And Rockets had just enough fuel for this farewell fling before turning their focus on solo ventures. Mr. J also surmised that "Hot Trip" would be unlikely to meet the expectations of L&R zealots. Thus forewarned, I was expecting the unexpected. Well, there is the vocal and percussive contributions of Natacha Atlas, courtesy of Nation Records. And while it's interesting to hear a female voice flavouring the brandy of the damned in the shady, slinky "Trip And Glide", it's not at all inappropriate. The title track is rough and edgy elastic jazz stretched out over some seven plus minutes. But by the farside of midway, there's already been a lot of tarrying by these necromancers of celestial gloom. All this lingering, all this languishing only affects a deeper appreciation for the altered state the album evokes. "Hot Trip To Heaven" follows the phylum of a long family history predetermined by the pronounced artistic genetics of the individuals involved. If anything, Love And Rockets have managed to weed out the pop gene-string thereby perfecting their sonic offspring. The result is a culmination of everything L&R, Tones On Tail, and Bauhaus did best; the provocation of a welcomed state of catalepsy. Blessed saints of dusky trance, Daniel Ash, David J and Kevin Haskins take their leave rather quietly. Glorioles askew but glowing, Love And Rockets will surely be received at the gateway of the mysteries. And yes, the trip was indeed a hot one.
René.

PIC ELAINE CONSTANTINE

## NEW FAST AUTOMATIC DAFFODILS (New FADS)
## "Love It All"
## (Play It Again Sam)

The New Fads will never be Suede or Adorable but thank God! Always witty and incisive, and never boring, the Fads will never be found trudging along well worn musical paths. Original, exciting and challenging, each new track by this band is an adventure. Always expect the unexpected with these discoveries of uncharted terrain. This new one, "Love It All", isn't quite as brill as "Body Exit Mind" but it is a real close call, especially considering the patience "Body" required, and my honest admission that I've only had the newie in my hot little hands for about a week. Still, the one point to bring up is that there is no "Stockholm" or "It's Not What You Know" on "Love It All" but there is a bunch of tracks that, anyone who was endeared to the Fads previously, through these tunes, will probably find more to their tastes than the last release. More use of the bongos and other miscellaneous percussive instruments remain constant from "Body" in such tracks as "Life Is An Accident" which also happens to be the latest single. An unusually high production method used on the backing vocals for "Monday It Is" surprises but do nothing to flatten one of the finest moments, with it's Beatlesque intro and ascending guitar line. Alternately, "Saxaphone" is a killer slowie and one of the best in the bunch. Weirdest of all, however, must be the dance/techno reagents they subject to trial in tracks such as "Every Once In A While" and "PSV". The first is the Fads only undoing; the funk sounds work but the constant scratching is bothersome initially, and by the end of the track, outrightly annoying. While "PSV" works with its Modal Fads Bass, the 303 fits nicely and the wave synth sounds okay in an incongruous way, with the crunching guitar chords. Overall, this is something I'm sure the band will be pleased with but, as good as most of it is, I don't love it all.
Geoff.

## AMAZONE
## "Demon"
## (Kk/Shock)

What can I say? I love this album! It's consistently been the most played disc on my CD unit for the last 5 days. Dreamy and ethereal techno that just glides. Easy on the soul and infectious to boot. Brilliant for those times when you're just waking up and you want to slip into the day quietly, picking up speed as you go. "Amphetamine" comes on in a slow, hypnotising rush, sweet and sinful and leads into "The Hooker", another tantalising morsel. The whole CD is just one mind blowing trip. Mega recommended! As it says in the cover, "What are you waiting for?"
Azriel.

## CLOCK DVA
## "Collective"
## (Cleopatra)

This is how all compilations should be. Cleopatra have released a comprehensive package that details the history of the band and which mostly comprises rare tracks and remixes. Travelling through the band's more recent electronic (as opposed to their earlier Industrial phase) age from '88 to '93, or "Buried Dreams" to "Sign", "Collective" is a must for the collector, or an unbeatable start for the un-initiated. It's amazing that Cleopatra could find eight totally unreleased mixes from the cutely monikered "Hacker Operation Sundevil mix", Op. Sun D. being the historic Federal Offensive by the forces

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that be in America against the computer underground to the slightly humourously titled teledildonic version of Bitstream. Excellent that most albums are well represented and that tracks are in chronological order....God! The whole thing is put together by Adi Newton himself (as much DVA as Reznor is NIN), even writing the text history included where he modestly describes himself as the "charasmatic leader and soul of DVA" (Sarcasm, on my part, I think he's serious). If you like Industrial, cyber, whatever you want to call it music, this is probably a disc worth considering, offering the kind of effory to detail most record companies expect you to buy a $200 box set for. "Collective" is a quality presentation by a challenging and innovative group.
Geoff.

## VIRTUALIZER
## "Sex Technologie = The Future"
## (Hypnotic)

This is the first band to be released on Cleopatra's new trance-ambient label, Hypnotic, and much as Amazone (mentioned previously) have captured my attention, so do Virtualizer, with their electronic, almost sub-space (universe?) emissions. This CD has already seen, and is bound to see a lot more, of my CD player. There's a liquid quality to their tracks, like sound being carried through water, that massages the mind and soul in the most pleasurable ways, and the CD title (Sex Technologie....) has me wondering if there isn't a neo-pagan link here somewhere, being that, it is considered by some, the sexual energy raised during a passionate encounter can be harnessed and utilised to bend or shape reality (this defination being a very broad generalisation). This is music that will wash over you in waves of Euphoria; a sublime and entrancing encounter. Highly recommended.
Azriel

## CODE
## "Cities"
## (Third Mind Records)

This CD id beautiful ambience. Code are a soft, steering and captivating. The CD "Cities" is split into four parts; Dawn, State, Sky and Workers. Each part reflects a different mood from the awaking of the earth "Dawn" to the tense tight feeling of "State". Code capture feelings and bottle them up in a computer and this is the result. I'm not sure if this would be termed techno, trance or whatever, but I think it would be great to trip out to Code on the dance floor. Code don't feature any vocals on these tracks, which I think is good, because the music is so good it would be a shame to clutter it with voices. The track "Sky" is my favourite, soft acoustic guitar that stimulates the sweetness inside. Code are easy to listen to and great to sleep to. Goodnight.
Sade.

## O YUKI CONJUGATE
## "Equator"
## (SoleilMoon/Staalplaat)

O Yuki Conjugate imitates, then effectively orders, Earth's nature; true nature.....apart from civilization, though they coax natural sound out of machinery. "Equator" conjures up the succulent monotony of a rain forest; of an arid African desert; of the wind riding over a cold, vast ocean. Draw this dividing line around the earth in your mind and travel it. Imagine the terrain, its flora and its fauna. "Equator" illustrates the journey beautifully. O Yuki Conjugate are not what could be called a prolific. It's been several years since the release of "Undercurrents", the 1992 Staalplaat re-issue of "Into Dark Waters" (1987) with a few additions. Again, like its name suggests, this prior release floats and flows, please pardon the pun. No pun intended, Andrew Hulme and Roger Horberry are meticulous craftsmen who choose and manipulate the tools at hand to evoke the aural landscapes that are depicted by their carefully chosen titles. Never is O Yuki conjugate harsh on the ear, though their albums are rich and dramatic. The absence of voice and lyric is pleasant, allowing thought to be gently replaced by pure feeling. There's no better way to pass a cold winter afternoon, but with this "nature music for those who hate nature", a cup of cocoa, a warm fire, and no real need or desire to clutter the mind with cerebration.
René.

## THC
## "Abutilion" EP
## (Dorobo)

Who would have thought that such a wealth of talent lay in Melbourne and it's surrounding malaise of suburbia? The industrial underground here is as confronting and challenging as any of the already infamous areas such as Frankfurt, Vancouver etc.....hard to imagine but between the like of Snog, Shinjuku Thief et al, Melbourne is blossoming into an international centre of hard listening brilliance. Now in addition to the more illustrious (maybe not for long?) groups you can add the alias of THC who bring their own blend of ambient industrial (?Best my little mind can do to describe uniqueness, as everything is in some way, while still giving you an idea as to the material's style) compounds to the melting pot. I think the fact that it is a Dorobo release probably says more than anything I could write. The artwork is of the usual high standard and the music is, within reason, comparable to the base level of theme carried throughout previous releases. It may be many of you will notice the sounds of Peter Breuer (The man behind the music) from his previous contribution on the Document comp. released through Dorobo earlier this year. An excellent, all round release. It isn't the kind of thing obviously, that you have so much a favourite track, but rather something you enjoy for all its overall breadth and scale. I'm sure that this is a release that will find no trouble standing alongside the more famous acts on labels such as Cold Meat, etc....Keep an ear open for further developments by this label and its roster of artists, as it has a bright future acutely exemplified by the aural picturesque of THC.
Geoff.

## EDEN
## "Earthbound"
## (Viridian)

This is Eden as I know and love them, ambient, atmospheric, emotive, ethereal. A long time coming, "Earthbound" is a limited edition release of only 1000 copies that features previously unreleased material, live tracks and remixes of songs from their forthcoming album "Fire And Rain". Opening with "Hymns And Mist", the album engulfs the listener in shivering reverberations of haunting and melodic beauty, like a warm cloak enshrouding icy flesh on a winter's night. "The Darkness In Me", a remix from "Fire And Rain", encompasses gentle wall-of-sound guitar work that adds a unique strength to the power of the track, while one of my favourite tracks remains "And In Return", a shimmering, shivering song of sorrow and questioning. An intriguing use of samples in "What Does This Mean?" lends an eerie Gothic and nightmarish atmosphere to the album, while a pretty, live version of "Our Scent Rides The Breeze", featuring some unique tribal percussion work, has an almost '80-ish feel to it. One of the most haunting and intensly emotive songs is the beautiful Irish ballad "Stretched On Your Grave". With little backing (only a deep bass keyboard note and occasional shivering rolls on a cymbal), Sean carries the song virtually alone. As a lament for a lost love, "Stretched On Your Grave" is a song of intense loneliness and sadness, stark and rawly emotive as only grief can be. "Wombcradle" is the warmth and light of the album, soft and dreaming in it's embrace and all the more lovely for it's beautiful, calming nature. "Earthbound" is subtle and sweet, warm, honeyed wine to sooth the soul and cradle you to sleep. Absolutely essential.
Azriel.

## LOVE SPIRALS DOWNWARDS
## "Ardor"
## (Projekt/Dorobo)

Floating. Freefall. Flight amongst angels. Love. Spirals. Downwards. Into Depth and Passion as yet untainted by the cruelty of Mortality - *Will You Fade?*. "Ardor" is endless. Eternal. Immortal. Surely the muse of Angels and Kings. The sweetest music of Dreams and Candlelight and a Lover's Embrace. "Ardor" can set you free to spin and spiral, entranced and enthralled, ecstasy explodes within your shimmering, shivering soul. This is beauty so deep it will bring tears to the eye of the beholder. Part magick - *Sidhe-*, part sorrow - *Tear Love From My Mind -*, part ecstatic embrace. Lift your face to the sky, open your heart and free yourself of mortal constraints. Dissolve into the universe - *Mirrors In A Still Sky*.....
Azriel

## DEEP SPACE NETWORK
## "Big Rooms"
## (Instinct Ambient)

Some kind of cyber active. So spacious. So gaseous. Big rooms indeed. Like watching the molecules of a snowflake engaged in a fire dance. Through the lense of a kaleidoscope. Like seeing with your eyes turned inside out. On a MDA-ETC-Smart Drug combo. Virtual reality at your future reaching fingertips.

Simply push play and melt, meld or molt. Total funky fluent mind ballet before a halographic backdrop. Raindrops. Multiple heartbeats. Machinery at work. Men at play. All stiletto; all staccato. Brittle and beautiful. Computerised filigree. Beauty at a safe distance.
René.

## JAN GARBARECK AND the HILLIARD ENSEMBLE
## "Officium"
## (ECM)

Jan Garbarek is a jazz saxophonist. The Hilliard are an early music vocal quartet. Their combination in a series of pieces that range from the early Gregorian to the sixteenth century *Officium defunctorum* of Christobal Morales is one of the most unlikely and strangely beautiful pieces of crossover classical music of the year. Garbarek's saxophone weaves above and around the formality of the choral polyphony, sometimes following one or other of the vocal lines and, at others, cutting right across them in a strange counterpoint. The mostly live recording, in the monastery of St Gerold, lends a strong sense of space and natural acoustics that make most bands sound like they were recorded in a tin bucket. Gothic, definitely, but whether it's 'Goth depends on how open you are to something more than yet another recycled Sister outfit.
eSJay.

## WRECKAGE
## "Crawling From The Wreckage"
## (Cleopatra)

If Punk is making a 'comeback' and bands like Green Day are receiving international music media attention, then Wreckage should certainly be right at home amidst this early 80's revival. If you liked The Damned, X, Blitz, Clash, Play Dead and the rest then you'll get right into this. "Crawling From The Wreckage" utilises all the elements of this particular stripped down style of often anarchic pub rock. I've heard it before, but Wreckage is certainly at home amidst my record collection.
Vaysh.

## CAMERATA MEDIOLANESE
## "Musica Reservata"
## C/- My Castle - Aroldi Manuel
## Via F.Morandi 15
## 20127 Milano, Italy.

Beauty and the beast intertwine and become lovers amidst a carnivale storm of heavenly voices, harpsichord melodies and tribal drums. This is music for pagan ritual and trancing states - altered or real. Part lullaby, part incantation, part magic, "Music Reservata" is elemental and primal, sublime and disturbing, ecstatic vision and cruel nightmare, Gothic and more. Worthy of praise and worth getting hold of.
Vaysh.

## ELECTRIC HELLFIRE CLUB
## "Satan's Little Helpers"
## (Cleopatra)

Most of you are by now well aware of this US band, whose darkly funky dance tracks have been featured in clubs and on radio for the last year or so. A spin off project away from the Thrill Kill Kult saw Thomas Thorn masterminding the E.H.C. as a base for his Satanic beliefs, and the brilliant full length album "Burn Baby, Burn" was the result. Now, featuring one member less (Ronny Baleo, guitar, has departed) the Electric Hellfire Club has released "Satan's Little Helpers" upon the world. The 7 track EP comprises a couple of remixes from "Burn..." with the rest being comprised of newer material(Title track "Satan's Little Helpers" and "Baptised In Blood" are among the best). "Satan's Little Helpers" delivers with punch, exactly what you expect from the band. There's no nasty surprises, or disappointing change of direction and overall the CD will further consolidate E.H.C. as one of the more unique electro-dance bands around at the moment. Oh, and the inside cover is seriously worth reading too - you should see the fan mail/hate mail these guys get - it's just full on! Get it. Get high. Lose your soul to the music. Wicked, wicked stuff!
Vaysh.

## EMPYREAN
## "Of Faithless Men And Fallen Kings"
## C/- Alice In.....
## Wetzlarer Str.9
## 35630 Ehringshausen
## Germany

Empyrean were the first band I ever interviewed, appearing in the (now thankfully deleted!) first issue of "Samhain" long before it metamorphosed into "Dark Angel". At the time, I was in possession of a copy of their demo tape, very kindly dubbed for me by my mate Vix in the UK, and I happily drowned myself in their music. Tracks such as "View Through the Crystal" and "Eastwood" immediately caught my attention with their beautifully executed acoustic guitar work, deep reverberating bass lines and dark intense vocals. Goth was indeed truly alive and well! A year later sees these tracks manifesting themselves onto the infinitely more appealing and accessible CD format. Featuring five tracks that originally appeared on their first two demos, and including three new songs, "Of Faithless Men...." improves the quality of Empyrean's output three-fold. Dark. Mesmerising. Brooding. Get hold of it.
Azriel.

## VARIOUS ARTISTS
## "Masked Beauty In A Sea Of Sadness"
## Goth Industry Records
## P.O. Box 913, Glendale, Arizona, 85311, USA.

I have to rate this The Definitive Collection of East-Versus-West Coast Goth/Industrial Goth from the vantage point of the genre's evolution to date. Begins great; gets better. If you played it backwards, it'd do the same. "Maske Beauty..." is expertly complied; released by Goth Industry Records under the watchful gaze and arduous efforts of Alain Harris. Harris is also the creator of "Prophecy Of The Hated" whose own self release is stellar through and through.
VENUS WALK - "Ritual"
Slap-happy drum machine and matching keyboard effects. Throaty vocals; double split androgyny. Everything cavernous.....Venus. Walk. Ritual. With a little imagination, all

three words aptly apply....Feels like playing computerised Risk in the archaic sanctuary of an abandoned cathedral.

**CRUCIFORM - "Requiem For Bleu"**

Giant pageantry. In The Nursery influenced?....Lyrical woodwinds play above procession-like percussion....Gothic? Very. Timeless? Only time will tell, but that's my guess.

**THE EMPIRE HIDEOUS - "Kissing Your Poison"**

The Empire hideous have a certain notoriety as an "East Coast Guitar-Orientated Goth-Rock band". This alone says alot...Seething buzz; real drums....The pace is a dead run, rather than a walk or a crawl.

**FAITH AND DISEASE - "Madrigal"**

Dare I call this "Psychedelic Goth"?,,,,One voice drawn off an angel's choir....One amazing effeminate voice. Lots of swirling surround-sound gently descending. Cool guitar delays; stringy sounds work well with the melody.

**PROPHECY OF THE HATED - "Heaven"**

This cannot be adequately explained in a few words. This is perfect Goth....Piano....Dependency....Death.... Sparseness....Deep intensity.....Languor and lamentation.....Sensuality.....Pure Heaven..... My cup runneth over, yet I am forever insatiable....

**KILL SWITCH....KLICK - "Follow Me"**

Dance floor mania. Gothic-Industrial.....A perfectly acceptable genre these days, but KS...K makes it potent as an adolescent lust-drunk.

**KEVORKIAN DEATH CYCLE - "The Long Walk"**

Goths seem to be doing a lot of walking, so hence, the boots....Or is it the other way around?....'Tink about it.....if this emulates the mood you're in, then you'd best be walkin'.

**DRAIN THE DOVES - "Rainflowers"**

Ohhhh.....Psychedelic Furs....Give me Coca and Ermine.....Make me Alice. Make me Edie.....I am a universe. Feeling this way, I am everything; and anything.....

**APOCALYPSE THEATRE - "Pictures Of Ghost"**

Read Poppy Z. Brite's "Lost Souls", then reference back....Such sweet sanctuary; melancholy heart tears....Soul rips and moonlight fills the holes.....Sometimes we feel as though our bones have drifted to dust.....So much sensitivity displayed here, it's almost frightening to be witness to.

**SUNSHINE BLIND - "Crescent And The Star"**

A harsh female vocalist....Rarely found in what qualifies for Goth..... Why is that?.... Lots of trippy effects and shifting range of focus....These folks thread a similar track as The Empire Hideous in terms of speed and power, and that slightly more Punk-leaning rawness....Maybe it's an East-Coast thing.

**THE DEEP EYNDE - "The Feast"**

Fun B-detective movie stuff. All that creepy-crawly drama and the corny TKK organ.....Rozz Williams' Daukus Karota stalking him in the shadows like a welcomed nightmare....If this were a painting , it'd be a brilliant little characture.

**THE PROPHETESS - "The Lover's Knot"**

The Prophetess are as intricate and elaborate as the Unicorn Tapestry, only in there, too, are the blodd stains from the creator's fingertips; the pain....An epic piece of work with an underlying desperation so urgent it makes this a bit uncomfortable for close listening, except....except alone in the dark, sucking the warm, red droplets from your delicious stigmata.

**VAMPIRE RODENTS - "Lizardman"**

In this context, Vampire Rodents come as a bit of a sonic shock. Faster Swans? Slower Alien Sex Fiend?.....There's some of it all. Less "pretty" than most Goth; more IndustrialdashThrobbingGristle. I suppose you could call these guys the epitome of Nothing's Shocking.

**KITTENS FOR CHRISTIAN - "Cancercandy"**

So Vampire Rodents aren't the harshest thing on this comp....This is Danzig on a bad hair day, or Henry Rollins personal way of praying...Definitive proof that Punk and Goth really were third cousins....

**CHRISTUS CHRISTUS - "103"**

Her's where our Byronian Goth wakes up in the 21st century....Goth as pictured through sunlit shards of fragmented glass and computer animated.....Technology can be a wondrous thing, especially when manipulated to be turned inside out so that the human-side then lurks within the machinery.

René.

## RE-EVOLUTION
## Various Artists
## Punctured Lung Records
## P.O. Box 383, Richmond
## Victoria, Australia, 3121.

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Cybercore, is local label Punctured Lung's first offering, the compilation CD "Re-evolution: Volume 1". While Cybercore mainly comprised electronic material, "Re-evolution" tends to offer more in the way of a cross selection of musical genres, featuring Black-Industrial-Gothic-Noise-Grind-Techno. The label itself is dedicated to supporting local acts and this particular CD features 14 bands from around Australia. Names such as Discordia, Spine Of god, Control and Dogmachine have already been featured in Dark Angel previously, and it is well worth buying the CD for their tracks alone. Added bonuses come in the form of Slam Cam with "The Way Of All Flesh", Very, Very Dead And Gory with "Diary Of An After Hours Surgeon" and the uniquely named Catshovel's "Disconnected". "Re-evolution" is cheap at under $15 for 18 tracks and the recording and production work, overall, is outstanding. The CD is also sold with a 20 page booklet, featuring info on all the bands who contributed. Plus you get the added bonus of being able to see these bands play live, if you really get into their stuff. Very worthwhile and essential stuff. Check it out. "Re-evolution" is available at most good independent record shops around the country or you can order it from the address above.
Azriel.

## GRAVEL
## "Underanged"
## (Self released)

Do you get into Sound Garden and Alice in Chains? If so, Gravel are for you. Melodic guitars and vocal-harmonies that, if recorded a little better, would make this band huge. This CD has 6 tracks that range from acoustic to hard rocking grungy metal sort of stuff?! Gravel, with time, money and a little less listening to the above mentioned bands, could quite simply brilliant. They can write good songs, can play extremely well and sing better than most! And, live I'm told they're well worth checking out, so if you live in Melbourne you should do so!
Sade.

## WHITE ZOMBIE
## " La Sexorcisto
## [Devil Music Volume 1]"
## (Geffen)

OK, this has been out for sometime, but I think that you should be made aware of it!! White Zombie are becoming huge, but this was recorded before the Zombies rose from the depths of the local thrash video store. White Zombie mix B-grade splatter with good old rock'n'roll and it sounds most sick! This may not appeal to some of you as it does have a metal touch to it, but believe me it is not typical metal! This is touching on what is termed Industrial, in the sense that it has samples, treated vocals and programming. But it is still organic. White Zombie are gods and if you don't like this then go dig a hole and bury yourself in it!
Sade.

## PAINTING OVER PICASSO
## "Hello"
## (Roadrunner)

Wow, awesome - this is hot stuff! Funky, jazzy, groovy wacked out mayhem. Mixed vocals, crazed instruments, way-happening musicians. Take Mr Bungle, Zappa, Acid, Chillie Peppers, anything trippy and blend for 20 minutes, throw in some priceless paintings and add some humour, and this is P.O.P. The best track is "Politicians and Policemen" which mixes guitars and funky grooves in a super sonic way. The whole album is 100% COOL! Buy this flower children, and even you Goths should enlighten your depressive souls with some P.O.P. This band are at the edge of *huge*. Will they jump? I think so!!!
Sade.

## VARIOUS ARTISTS
## "The Colours of Zoth Ommog"
## (Zoth Ommog/ Music Research)

This compilation includes some cool bands like Blok 57, Leather Strip, Bigod 20 and Spahn Ranch. Over all this CD is what I refer to as light industrial noise, with an electronic undertone. I like this CD alot, not to sit down and listen to, but to work to, and to sleep to. It provides a textured and relaxing sound scape that is actually, when I think about it, great to be wacked out to. Well worth hunting down.
Sade.

## VOICE OF DESTRUCTION
## "Ring of Death"
## (Talitha Records)

It's always a pleasant surprise to be handed something you've never heard before, and an even better one when it's actually good. Voice of Destruction have a slight satanic slant, I can't tell if it's there for real, but it does provide a nice touch. V.O.D. are a mixture of many bands that I've heard, but they don't sound too much like any *one* band, which is good, don't you think? Electronic, Retro Techno?, spooky. Well they're kind of cool and kind of wacked. I really like some of their sampling and at times they can really get into some cool grooves. I think that this CD will get to shake it's lasers quite a bit on my CD player, and I think *you*, yes you, should check Voice of Destruction out too!
Sade.

## LAND OF PASSION
## "Stigmata Sessions"
## c/o Federico Iovino, 25 Rue Des Murs, 59230 Saint-Amand-Les-Eaux, FRANCE.

This French/Belgian Goth band's fourth demo manages to draw you in from the first song, to release you only after the completion of the last. The ghost of Bauhaus hovers over several tracks and some of the vocals, but never quite manages to eclipse the band's own wonderful style. Although there are two cover versions of Bauhaus classics (*Stigmata Martyr* and *Bela Lugosi's Dead*), Land of Passion manage to inject each with there own imaginative sounds and energy. *Bela...*, in particular, is delivered in a slightly faster, noisier manner which is both brave and exhilarating. Other stand-out tracks include: *Landscape*, which is a dark and seething piece; *Heartfight*, where Pete Murphy-like vocals dominate; and *The Whispering House*, which is a mini-epic of strong vocals and even stronger, pounding drums. There is not one weak track here. Pure Goth excellence, laced with lovely medieval sounds. 'Stigmata Sessions" is a fine collection of textured and passionate songs. What more could you want?
Xanthi.

## BARRA
## "The Mini Album"
## £4- (Cheque/IMO) from:
## Clive Parker - 22 Glenton Road, London, SE13 5RS, England.

A few references to this spectacular London-based quartet make far more sense to the British. First, there's a lot of mention of early All About Eve, a once great ethereal folk-rock outfit little known in the States. Then, there is the band's name which refers to a small island in the outer Hebrides south-west of the mainland and a stronghold of the Gaelic language. Tracey Anne Sparkes is a female vocalist of extraordinary range, power and flexibility. But all that can be taught and deliberated. Not so the beauty of conviction. This takes a true heart. The instrumentation is nothing to ignore, though the articulate vocals are deeply pronounced. There's a definite rhythmic lilt and sway reminiscent of ancient folk ballads, but such music hasn't lived for centuries untarnished without just cause. Add echo-y Gothic guitars, both electric and acoustic, contagious melodies both strummed and perfectly picked, and Barra is suddenly, unavoidably hypnotic. It's rare that I go back, let alone again and again, to a new release. Afterall, there's so much pouring forth, and there's so much old but still brilliant, by now a staple and an addiction. I've gone again and again to Low, to Verve, to Human Drama, to Puppy and Sisters, Delerium and Eden. Add Barra to the list.
René.

## FLOWERS OF SACRIFICE
## "Flower Power"
## (Self Released Demo)
## C/- Music & Elsewhere
## 6 Farm Court, Farm Road, Frimley, Camberley, Surrey, GU16 5TJ, UK.

Don't let the title of this demo fool you. Flowers Of Sacrifice are not hippies. In fact, they are English Goths - with a capital "G". Heavy, dark music with equally sombre vocals from deep-throated Andy. This man's voice has been described as being "four testicled". Yes, *that* deep! Guaranteed to either scare you or get your (ahem!) juices flowing. Musically, the tracks vary from the slow, sparse variety (*Never and Ever*), to the more punchy, upbeat kind (*Body Betrayal*). The stand out track would have to be *Dark Carnival* - a well textured piece which ends with a lung-ripping scream. Flowers Of Sacrifice's main flaw lies in their over use of effects pedals. There are only so many

flanged guitar sounds one can listen to! Also, the sound quality of this recording is a little fuzzy in place. Despite this, "Flower Power" isn't bad at all. The earthquake inducing vocals are enough to warrant a listen.
Xanthi.

## FLOWERS OF SACRIFICE
## "Never Loved Eldritch"
## (Self Released Demo)

"Never Loved Eldritch"? Who are they kidding? Flowers Of Sacrifice may not be Sisters clones, but I suspect they have at least been touched (if not fondled!) by the hand of Eldritch. "Never..." is F.O.S's second and final recording. It is an improvement on their first ("Flower Power"), with better sound quality and more musical variety on offer. The vocals are as deep as ever and rival those of the "other Andy's". *Sometimes* opens the proceedings, with a slow, brooding intro that lulls you into a false sense of security before suddenly leaping out in front of you and grabbing you by the collar. From then on, it is semi-techno beats (courtesy of Boris, their drum machine), strong bass lines, and guitars that don't get in the way. Tracks to lend an ear to: *Shadow* and *Don't Drift*. The former is an almost (dare I say it?) sprightly number, thanks to the twiddly guitar bits. The latter is a 'busy' epic which will have you shuffling about the dance floor. Overall, F.O.S. offers us 30 minutes of Sisters meets muted techno. Technogoth, perhaps?
Xanthi.

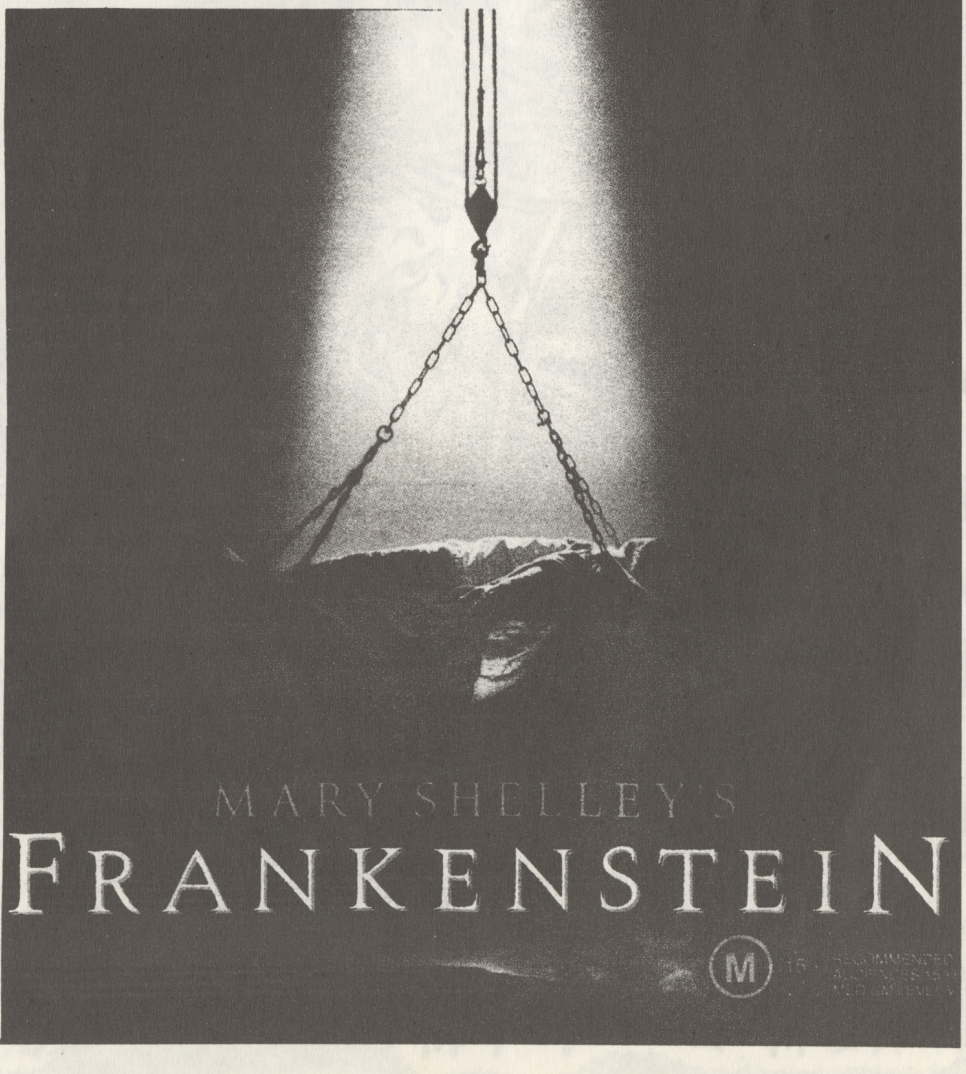
## X13
## "Reality Lost"
## (Self Released Demo)
## 35 Clayton Road, Farnborough, Hants, GU14 9DF, UK.

After the demise of Flowers Of Sacrifice, Andy (vocalist) went on to form X13. Because of the connection with F.O.S., I was expecting "Reality Lost" to be more Goth music that I could dance to, dream to... Was I wrong! Apart from Andy's rich backing vocals, there is not even a hint of Goth amongst these six tracks. Disappointing? Not really. X13 sound like new wave punks, with heavy guitars (there are three guitarists in the band) and very English sounding lead vocals. Although this may not sound promising to some, it does work. After a few listens, "Reality Lost" grows on you. *King Of Fools* is sheer excitement. It opens with a sample from the movie Romper Stomper ("We came to wreck everything and ruin your life. God sent us.") and then proceeds to beat you about the head for a few intense minutes. The guitars are so strong and driven, that you could almost picture the guitarists ripping their fingers to shreds, trying to keep up. *Purgatory* is also a thrilling song, with very powerful drumbeats, heavy bass sounds and souring guitars. A good song to stomp around to! The only criticism that I can make, concerns their choice of lead vocalist. The man borders upon 'non-singing' at times, and his ascent can get very annoying after a while. The rumbling, dark vocals from Andy make an 'appearance' here and there - but this is not enough! Why is such a rich voice wasted, while another, weaker one is used instead? I cannot understand this.
Xanthi.

FILM:
MARY SHELLY'S
FRANKENSTEIN
(Tristar)

Dramatic in scope and visually enthralling, Kenneth Branagh has finally been the director to successfully bring Mary Shelly's classic tale of the macabre to the screen within a degree of semblance to the actual plot of the book itself, and still remain entertaining. Although not strictly holding to the plot of the book at all times, the script writers did deliver the true message and essence of the characters that were always the so important in the original story. The duality of human nature, the facing of our darker self and the moral responsibility of our actions; what is human and ultimately real; and how can anyone agree on reality being that its very nature is so transient?
More pedestrian forms of appreciation are the brilliant characterisations by De Niro, as the mis-placed monster, Branagh glorifying in the character he seems to have almost purposely created for himself, and Tom Hulce, who many of you will remember for his brilliant portrayal of Mozart, is singularly responsible for some of the most entertaining moments of the film. Not to forget, of course, the skillful dramatics by Python legend, John Cleese, and the truly unforgettable beauty of 'Room With A Views' Helena Bonham Carter. Most satisfying of all though, is not the lavish sets, the enticing and flamboyant costumes, Scorsceses creative production or the experienced acting. It is Branagh's absolute mastery of the directors chair, which is exemplary, and although you can see the shadow of Hitchcock falling over those obscure camera angles, you can't help but marvel at the sheer cleverness of his use of symbolism - the angles used more acutely display the delirium of Frankenstein at the end; this film is full of creativity in such wealth, that between gut wrenching murders and hangings to the visuals of the operating table, it would hardly leave me time to mention the absolutely diabolical reanimation sequences and their menacing sets.

Don't miss Frankenstein, as it could never be the same as seeing it on the big screen. Although this film is lengthy, you won't find yourself bored, as Branagh dizzily spins you around his emotional rollercoaster ride of laughter, tears and horror to finally deliver you to a satisfying conclusion, and still leave you begging to be kept in thrall for just a little longer! Love to see him turn his hand at a Tarantino script.
Geoff.



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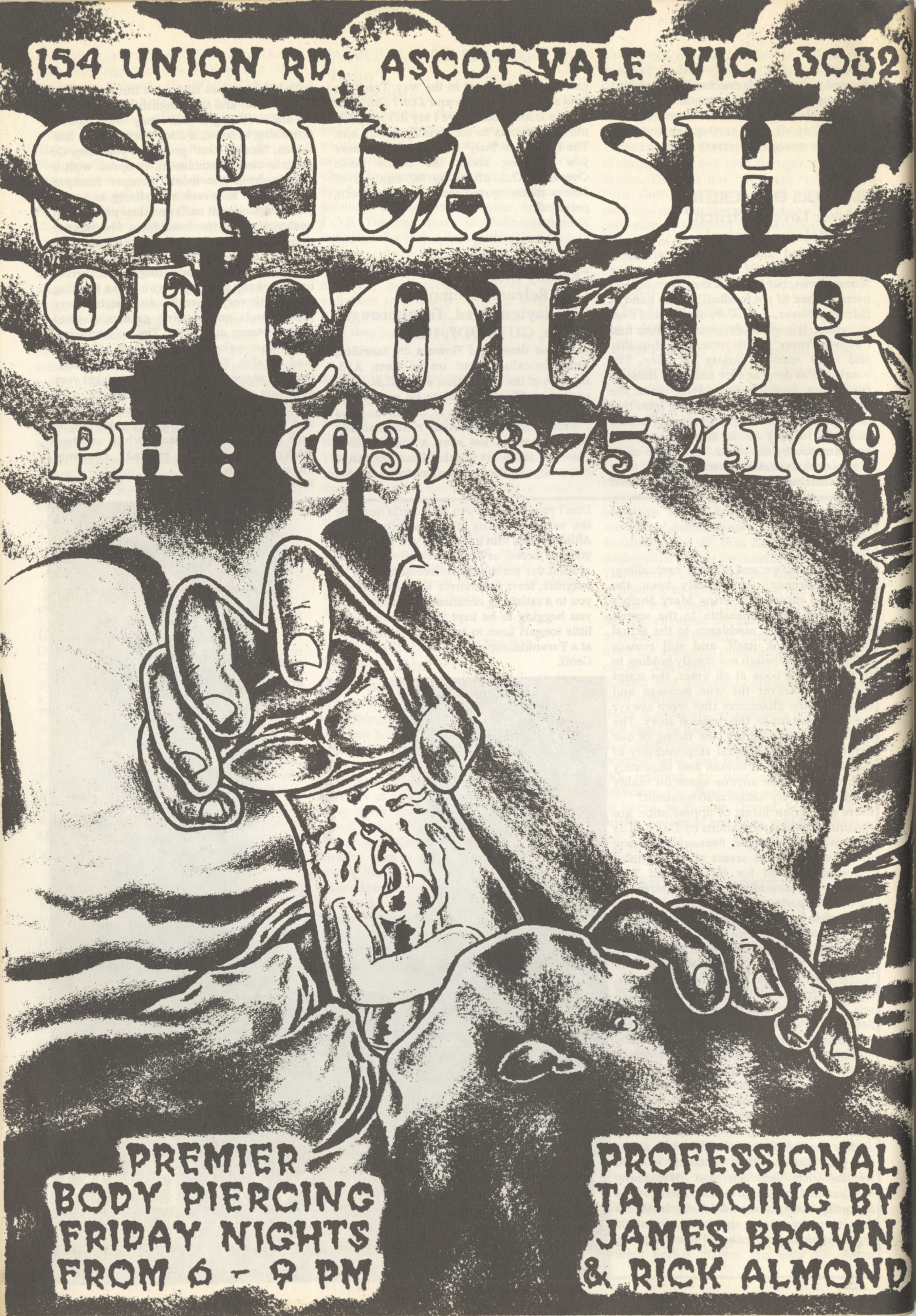

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